

THE LADY OF THE LAKE.
A CANTATA.

for
Solo Voices, Chorus, and Orchestra,

Founded on the Poem of

Sir Walter Scott

composed
by
G. A. MACFARREN.

The Adaptation of the Text and the Arrangement for the Pianoforte

by

NATALIA MACFARREN.

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This Cantata

*is dedicated in friendly remembrance
to*

THOMAS LOGAN STILLIE

*at whose suggestion the work was undertaken
by the Composer.*

The Cantata of *The Lady of the Lake* was composed, at the request of the Glasgow Musical Festival Executive Committee, expressly for performance at the opening of the New Halls in Glasgow. The Commission was proposed at the beginning of 1874; much time was spent in the selection of the subject, more in the adaptation of the poem to lyrical purposes; and the composition was completed in January 1876, timely for the proposed Festival of that year.

G. A. MACFARREN.

Oct. 1877.

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THE LADY OF THE LAKE.

COMPOSED AT THE REQUEST OF THE GLASGOW MUSICAL FESTIVAL COMMITTEE.

PERSONS.

ELLEN, the Lady of the Lake	-	<i>Soprano.</i>	RODERICK DHU	-	-	-	<i>Baritone.</i>
MALCOLM GRÆME	}	-	JAMES, Earl of Douglas	-	-	}	<i>Bass.</i>
BLANCHE OF DEVAN			JOHN OF BRENT, the English	-	-		
JAMES FITZJAMES, the Knight of Snowdoun	-	-	Yeoman	-	-	-	-
		<i>Tenor.</i>					

CHORUS, *sometimes presenting the Author; sometimes reciting the Narrative; sometimes personating Clan-Alpine, the Soldiery, or the Courtiers.*

PART I.

No. 1.—FORE-SONG.

I.

CHORUS. HARP of the North! that mouldering long hast hung
On the witch-elm that shades Saint Fillan's spring,
And down the fitful breeze thy numbers flung,
Till envious ivy did around thee cling,
Muffling with verdant ringlet every string,—
O minstrel Harp, still must thine accents sleep
Mid rustling leaves and fountains murmuring?
Still must thy sweeter sounds their silence keep,
Nor bid a warrior smile, nor teach a maid to weep?

II.

O wake once more! how rude so e'er the hand
That ventures o'er thy magic maze to stray;
O wake once more! though scarce my skill command
Some feeble echoing of thine earlier lay;
Though harsh and faint and soon to die away,
And all unworthy of thy nobler strain,
Yet if one heart throb higher at its sway,
The wizard note has not been touched in vain.
Then silent be no more! Enchantress, wake again!

No. 2.—CHORUS.

The morning sun his beacon red
Had kindled on the mountain's head,
The deep-mouth'd bloodhound's heavy bay
Resounded up the rocky way,
And faint, from farther distance borne,
Were heard the clanging hoof and horn
The antler'd monarch of the waste
Sprung from his heathery couch in haste,
And, as the headmost foes appear'd,
With one brave bound the copse he cleared.

A hundred dogs bay'd deep and strong,
 Clatter'd a hundred steeds along ;
 Their peal the merry horns rung out,
 A hundred voices joined the shout.
 With hark and whoop and wild halloo,
 No rest the mountain echoes knew,
 Till far from falcon's piercing ken
 The hurricane had swept the glen.
 Faint, and more faint, its failing din
 Return'd from cavern, cliff, and linn,
 And silence settled wide and still,
 On the lone wood and mighty hill.
 Few were the stragglers, following far,
 That reached the lake of Vennachar ;
 And when the Brigg of Turk was won,
 The headmost horseman rode alone.

*The disappearance of the stag "down a darksome glen" baffles the pursuit of
 FITZJAMES. He winds his horn to recall the hounds, and, perhaps, some
 straggler of the train ; but the mountain echoes give the only answer.]*

NO. 3.—DUET (ELLEN AND FITZJAMES).

ELLEN (*in her boat*). Father !

FITZJAMES. (Hark ! what was that sound,
Upborne upon the rocks around ?)

ELLEN. Malcolm, was thine the blast ?

FITZJAMES. (A voice
To make the weary heart rejoice.)
A stranger I, oh ! beauteous maid ;
By devious paths I was betrayed.

ELLEN. A stranger here ?

FITZJAMES. Lay by your oar—
Push not your shallop from the shore.
No rude, ungallant churl am I,
That youthful maiden need to fly.

ELLEN. ('Tis not a form, 'tis not an eye
That modest maiden need to fly.)

FITZJAMES. A rose upon the barren moor
Is pledge of hospitable door ;
The sight of thee, thou vision fair,
Declares a gentle home is near.

Thou'lt not refuse me food and rest ?
ELLEN. Thou art no unexpected guest.

FITZJAMES. Now, by the rood, my fairest maid,
I fear your courtesy has strayed ;
I ne'er before, believe me, fair,
Have ever drawn your mountain air,
'Till on the lake's romantic strand
I found a fay in fairyland.

ELLEN. I well believe that ne'er before
 Your foot has trod Loch Katrine's shore,
 'Till on this lake's romantic strand
 You fondly fancy fairyland.
 But yet, as far as yesternight,
 Old Allan-Bane foretold your plight ;
 He bade that all should ready be
 To grace a guest of fair degree.
 You do not unexpected come
 To yon lone isle or desert home.
 Our Highland halls are open still
 To wilder'd wanderers of the hill.

FITZJAMES. Thou peerless maid, since to your home,
 A destined errant-knight, I come,
 I'll lightly front each high emprise
 For one kind glance of those bright eyes.
 Permit me, then, the task to guide
 Your fairy frigate o'er the tide.

[He enters the boat.]

BOTH. Silently, silently glides the bark,
 Before the line of its length'ning wake ;
 So shoots through the morning sky the lark,
 Or the swan through the summer lake.

[They land on the Island.]

ELLEN. On heaven and on thy lady call,
 And enter the enchanted hall.

FITZJAMES. My hope, my heaven, my trust must be,
 My gentle guide, in following thee.

[The ominous fall of Tine-man's sword startles the stranger, and its size reminds him of the banished DOUGLAS. Then "the weird women," as ELLEN describes herself and her companions, sing to the harping of unseen minstrels.]

No. 4.—TWO-PART SONG.

I.

MAIDENS. Soldier, rest ! thy warfare o'er,
 Sleep the sleep that knows not breaking ;
 Dream of battle fields no more,
 Days of danger, nights of waking.
 In our isle's enchanted hall
 Hands unseen thy couch are strewing,
 Fairy strains of music fall,
 Every sense in slumber dewing.
 Soldier, rest ! thy warfare o'er,
 Dream of fighting fields no more ;
 Sleep the sleep that knows not breaking,
 Morn of toil, nor night of waking.

II.

Huntsman, rest ! thy chase is done ;
 While our slumb'rous spells assail ye,
 Dream thou not, with rising sun,
 Bugles here shall round reveillé.
 Sleep ! the deer is in his den ;
 Sleep ! thy hounds are by thee lying ;
 Sleep ! nor dream in yonder glen
 How thy gallant steed lay dying.
 Huntsman, rest ! thy chase is done ;
 Dream thou not of rising sun,
 For at dawning to assail ye,
 Here no bugles sound reveillé.

No. 5.—SCENE.

(Speaking through his troubled slumbers)

FITZJAMES. In broken dreams the pictures rise
 Of varied peril and surprise ;
 My steed now flounders in the brake—
 Now sinks my barge upon the lake.
 Again, my soul I interchange
 With friends whose hearts have long been strange ;
 They come—in dim procession led—
 The cold, the faithless, and the dead :
 As warm each hand, each brow as gay,
 As if they parted yesterday.
 Ah ! now, with Ellen in a grove,
 I seem to walk and speak of love ;
 She listens with a blush and sigh,
 My suit is warm, my hopes are high ;
 I seek her yielded hand to clasp—
 And a cold gauntlet meets my grasp !
 Slowly enlarged to giant size,
 With darken'd cheek and threat'ning eyes,
 The grisly form a helmet wears—
 To Ellen still it likeness bears.

[He wakes, and walks out into the moonlight.]

The wild rose, eglantine, and broom,
 Waste all around their rich perfume ;
 The birch trees weep in fragrant balm,
 The aspens sleep beneath the calm ;
 The silver light, with quivering glance,
 Plays on the waters' still expanse.
 Wild were the heart whose passions' sway
 Could rage beneath the sober ray !

Why is it at each turn I trace
 Some memory of that exil'd race ?
 Can I not mountain maiden spy,
 But she must bear the Douglas' eye ?
 Can I not view a Highland brand,
 But it must match the Douglas' hand ?
 Can I not frame a fever'd dream,
 But still the Douglas is the theme ?
 I'll dream no more—by manly mind
 Not even in sleep is will resign'd ;
 My midnight orisons said o'er,
 I'll turn to rest, and dream no more.

*[At morning he departs, and the Maidens of the Island sing him their farewell as
 he is rowed across the lake.]*

NO. 6.—FOUR-PART SONG.

I.

MAIDENS. Not faster yonder rowers' might
 Flings from their oars the spray ;
 Not faster yonder rippling bright,
 That tracks the shallop's course in light,
 Melts in the lake away,
 Than men from memory erase
 The benefits of former days.
 Then, stranger, go ! Good speed the while,
 Nor think again of the lonely isle.

II.

High place to thee in royal court,
 High place to thee in battle line,
 Good hawk and hound for sylvan sport ;
 Where beauty sees the brave resort,
 The honour'd meed be thine !
 True be thy sword, thy friend sincere,
 Thy lady constant, kind, and dear ;
 And lost in love and friendship's smile
 Be memory of the lonely isle.

III.

But if beneath yon southern sky
 A plaided stranger roam,
 Whose drooping crest and stifled sigh
 Pine for his Highland home ;
 Then, warrior, then be thine to show
 The care that soothes a wanderer's woe ;
 Remember then thy hap crewhile,
 A stranger thou in the lonely isle.

No. 7.—SCENE.

ELLEN. He parts—I, anxious for him still,
 Watch him wind slowly round the hill ;
 Now that his stately form it hides,
 The guardian in my bosom chides—
 “Thy Malcolm ! vain and selfish maid !”
 ’Tis thus my conscience doth upbraid—
 Not so had Malcolm idly hung
 On the smooth phrase of southern tongue ;
 Not so had Malcolm strained his eye,
 Another step than mine to spy.
 Yet of his clan, in hall and bower,
 Young Malcolm Græme is held the flower.

[*She plucks a blue harebell.*]

For me, whose mem’ry scarce conveys
 An image of more splendid days,
 This little flower that loves the lea
 May well my simple emblem be ;
 It drinks heaven’s dew as blithe as rose
 That in the king’s own garden grows ;
 And when I place it in my hair,
 There ne’er was coronet so fair.
 To brave Clan-Alpine’s chief, from ire
 Of Scotland’s king, who shrouds my sire,
 A deep, a holy debt is owed ;
 And, could I pay it with my blood,
 The dread Sir Roderick should command
 My blood, my life—but not my hand.
 Rather through realms beyond the sea,
 Seeking the world’s cold charity,
 Where ne’er was spoke a Scottish word,
 And ne’er the name of Douglas heard,
 An outcast pilgrim will I rove,
 Than wed the man I cannot love.

No. 8.—BOAT SONG.

I.

THE CLAN. Hail to the Chief who in triumph advances !
 Honour’d and bless’d be the ever-green Pine !
 Long may the Tree, in his banner that glances,
 Flourish, the shelter and grace of our line !
 Heaven send it happy dew,
 Earth lend it sap anew,
 Gaily to bourgeon, and broadly to grow,
 While every Highland glen
 Sends our shout back again,
 “Roderigh Vich Alpine dhu, ho ! ieroe !”

II.

RODERICK. Ours is no sapling, chance-sown by the fountain,
 Blooming at Beltane, in winter to fade ;
 When the whirlwind has stripp'd every leaf on the mountain,
 The more shall Clan-Alpine exult in her shade.
 Moor'd in the rifted rock,
 Proof to the tempest's shock,
 Firmer he roots him the ruder it blow ;
 Menteith and Breadalbane, then,
 Echo his praise again,
 CLANSMEN. "Roderigh Vich Alpine dhu, ho ! ieroe !"

III.

CLANSMEN	}	Row, vassals, row for the pride of the Highlands !
<i>joined by the</i>		Stretch to your oars for the ever-green Pine !
FEMALES OF		O that the rose-bud that graces yon islands
THE ISLAND.		Were wreathed in a garland around him to twine !

O that some seedling gem,
 Worthy such noble stem,
 Honour'd and bless'd in their shadow might grow !
 Loud should Clan-Alpine then
 Ring from her deepest glen,
 "Roderigh Vich Alpine dhu, ho ! ieroe !"

[ELLEN is reluctantly urged to meet the chieftain when he debarks ; but, hearing her father's horn from the mainland, she springs aside, and crosses the lake to meet him and MALCOLM GRÆME, who has been his guide.]

No. 9.—TRIO.

ELLEN, MALCOLM,	}	Oh, if there be a human tear
and DOUGLAS.		From passion's dross refined and clear,

'Tis that which pious fathers shed
 Upon a duteous daughter's head !

Such holy drops { my
 her } tresses steep,
 thy }

DOUGLAS. Though 'tis a hero's eyes that weep.
 Your welcome is more kind and true
 Than aught my better fortunes knew.

ELLEN. Delightful praise to Ellen's ears,
 For Douglas speaks, and Malcolm hears.

MALCOLM. Each secret glance conveys the whole
 Of my enthusiastic soul.

[ELLEN returns with her father and MALCOLM to the island, where RODERICK receives them. A courier brings him weighty news, upon which he addresses the three.]

No. 10.—QUARTET.

- RODERICK. Kinsman and father, if such name
 Douglas vouchsafe to Roderick's claim ;
 My promised bride, fair Ellen, why,
 My cousin, turn away thine eye ?
 And Græme, in whom I hope to know
 Full soon a noble friend or foe ;
 List all !—The King's vindictive pride
 Boasts to have tamed the Border-side.
 This by espial sure I know ;
 Your counsel in the streight I show.
- ELLEN. (What words of terror do I hear ?)
- MALCOLM. ('Tis but for Ellen that I fear.)
- RODERICK. (My soul's defiance is sincere.)
- DOUGLAS. (The tidings menace danger near.)
 Brave Roderick, though the tempest roar,
 It may but thunder and pass o'er.
 For thee, submission, humbled pride,
 Shall turn the Monarch's wrath aside.
 Poor remnants of the Bleeding Heart,
 Ellen and I will seek, apart,
 The refuge of some forest cell,
 There, like the hunted quarry, dwell,
 Till the pursuit be pass'd and o'er.
- RODERICK. No, never ! Blasted be yon Pine,
 If from its shade in danger part
 The lineage of the Bleeding Heart.
 Hear my blunt speech ; grant me this maid
 To wife, thy counsel to mine aid.
 When the loud pipes my bridal tell,
 The Links of Forth shall hear the knell ;
 The guards shall start in Stirling porch ;
 And when I light the nuptial torch,
 A thousand villages in flames
 Shall scare the slumbers of King James !
- DOUGLAS. Roderick, no more ! I here decide,
 My daughter cannot be thy bride.
- RODERICK. (The death-pangs of long-cherished hope
 Scarce in my raging breast have scope,
 But, struggling with my spirit proud,
 Convulsive heaves its chequer'd shroud.)
- ELLEN. (Again I breathe, again I hope ;
 But ah, what perils round me close !
 I quail before that spirit proud,
 Lest to his vengeance we are vowed.)
- DOUGLAS. ('Twere wrong to let him bide in hope ;
 A father's task it was to check,
 Although the unwelcome truth avowed,
 To anger fire his spirit proud.)

MALCOLM. Away foreboding ! welcome hope !
 My dearest Ellen, calm thy fears,
 To guard thee henceforth I am vowed ;
 No perils daunt my spirit proud !
RODERICK Back, beardless boy ! my roof, this maid,
 Thank thou for punishment delayed.
MALCOLM. Perish my name if aught afford
 Its chieftain safety save his sword.
ELLEN. Malcolm, withhold.
DOUGLAS. Chieftains, forego !
 I hold the first who strikes, my foe.
RODERICK. Rest safe till morning ; pity 'twere
 Thy cheek should feel the midnight air.
 Then may'st thou to James Stuart tell—
 Roderick will keep the lake and fell.
MALCOLM. Fear nothing for thy favourite hold ;
 The spot, an angel deigned to grace,
 Is bless'd, though robbers haunt the place.
 Brave Douglas, lovely Ellen, nay,
 Nought of parting will I say ;
 Earth does not hold a lonesome glen
 So secret but we meet again.
 Chieftain ! we too shall find an hour.
 [MALCOLM *departs.* *Preparation is made for sending abroad the Cross of Fire*
to summon the allies of Alpine to the war.]

No. 11.—ANATHEMA.

RODERICK. Woe to the Clansman who shall view
 This symbol of sepulchral yew,
 Forgetful that its branches grew
 Where weep the heavens their holiest dew
 On Alpine's dwelling low.
CLANSMEN. Woe to the traitor, woe !
RODERICK. Woe to the wretch who fails to rear,
 At this dread sign, the ready spear !
 For, as the flames this symbol sear,
 His home, the refuge of his fear,
 A kindred fate shall know.
MAIDS and } Sunk be his home in embers red !
MATRONS. } And cursèd be the meanest shed
 That e'er shall hide the houseless head
 We doom to want and woe !
RODERICK. When flits this Cross from man to man—
 Vich Alpine's summons to his clan—
 Burst be the ear that fails to heed,
 Palsied the foot that shuns to speed ;
 And be the grace to him denied,
 Bought by this sign to all beside,
ALL. Amen,

THE PROPHECY WAILED BY THE BANSHEE.

Which spills the foremost foeman's life,
That party conquers in the strife.

No. 12.—CHORUS, HYMN, AND SOLOS.

CHORUS. It was but with that early morn
That Roderick Dhu had proudly sworn
To drown his love in war's wild roar,
Nor think of Ellen Douglas more.
Eve finds the chief, like restless ghost,
Still hovering near his treasure lost ;
For though his haughty heart deny
A parting meeting to his eye,
Still fondly strains his anxious ear,
The accents of her voice to hear.

RODERICK. I list in vain ! Be still the breeze
That wakes to sound the rustling trees.
A harp I hear now swelling high,
Attuned to sacred minstrelsy.

I.

ELLEN. *Ave Maria !* maiden mild !
Listen to a maiden's prayer !
Thou canst hear though from the wild ;
Thou canst save amid despair.
Safe may we sleep beneath thy care,
Though banish'd, outcast, and reviled.
Maiden, hear a maiden's prayer ;
Mother, hear a suppliant child !
Ave Maria !

RODERICK. What melting voice attends the strings ?
'Tis Ellen, or an angel, sings.

II.

ELLEN. *Ave Maria !* undefiled !
Foul demons of the earth and air,
From this their wonted haunt exiled,
Shall flee before thy presence fair.
We bow us to our lot of care,
Beneath thy guidance reconciled ;
Hear for a maid a maiden's prayer,
And for a father hear a child.
Ave Maria !

RODERICK. It is the last—the last time e'er
That angel voice shall Roderick hear !

CHORUS.

His stride

Hied hastier down the mountain side,
Where muster'd in the vale below
Clan-Alpine's men in martial show.
A various scene the clansmen made ;
Some sate, some stood, some slowly stray'd ;
But most, with mantles folded round,
Were couch'd to rest upon the ground,
Scarce to be known by curious eye
From the deep heather where they lie,
Unless where, here and there, a blade,
Or lance's point, a glimmer made,
Like glow-worm twinkling through the shade.

RODERICK.

My warriors see me through the gloom ;
They know my plaid, my eagle plume.
Now love to thoughts of glory must give room.

CLANSMEN.

Welcome ! Welcome ! Welcome !

PART II.

No. 13.—CHORUS AND BALLAD.

CHORUS.

FitzJames and Murdoch, winding down
The ridges of the mountain brown,
Beside the streamlet took their way,
That joins Loch Katrine to Achray.
All in the Trosach's glen was still,
Noontide was sleeping on the hill ;
When lo ! a wasted female form
Stood on a cliff beside the way,
And glancing round her restless eye
Upon the wood, the rock, the sky,
Seem'd nought to mark, yet all to spy.
The tartan plaid she first descried,
And shrieked till all the rocks replied ;
As loud she laugh'd when near they drew,
For then the Lowland garb she knew ;
And then her hands she wildly wrung,
And then she wept, and then she sung.

BLANCHE.

'Twas thus my hair they bade me braid,
It was my bridal morn they said ;
They bade me to the church repair,
And my true love would meet me there.
But woe betide the cruel guile
That drowned in blood the morning smile !
And woe betide the vision fair !
I only waken to despair.

No. 14—DUET, AND BALLADS WITH CHORUS.

- FITZJAMES. Alas poor maid ! what means her lay ?
 She hovers o'er the hollow way,
 And flutters wide her mantle gray,
 As the lone heron spreads his wing
 By twilight o'er a haunted spring.
- CHORUS. Murdoch, contemptuous of her woe,
 Aimed at the girl with tightened bow.
- FITZJAMES. Now if thou strik'st her but one blow,
 I'll hurl thee from the cliff as far
 As ever peasant cast a bar !
- BLANCHE. Thanks ! see the pennons I prepare,
 To seek my true love through the air !
 I will not lend that savage groom,
 To break his fall, one downy plume !
- FITZJAMES. Hush thee, poor maiden, and be still !
- BLANCHE. Oh ! thou look'st kindly and I will—
 For O my sweet William was forester true,
 He stole poor Blanche's heart away !
 His coat was all of the greenwood hue,
 And so blithely he trill'd the Lowland lay !
- CHORUS. It was not that I meant to tell ;
 But thou art wise, and guessest well.
 Still on the clansman fearfully,
 She fixed her apprehensive eye ;
 Then turn'd it on the knight, and then
 Her look glanced wildly o'er the glen.
- BLANCHE. The toils are pitch'd, and the stakes are set,
 Ever singing merrily, merrily ;
 The bows they bend, and the knives they whet,
 Hunters live so cheerily.
 It was a stag, a stag of ten,
 Bearing its branches sturdily ;
 He came stately down the glen,
 Ever sing hardily, hardily.
- CHORUS. Her words thrilled to his heart, as having
 More meaning than a maniac's raving.
- BLANCHE. It was there he met with a wounded doe,
 She was bleeding deathfully ;
 She warn'd him of the toils below,
 O so faithfully, faithfully !
 He had an eye, and he could heed,
 Ever sing warily, warily ;
 He had a foot, and he could speed—
 Hunters watch so narrowly.

CHORUS. Flash'd on FitzJames the perfidy
Of him that feign'd his guide to be ;
Not like a stag that spies the snare,
But lion of the hunt aware,
He waved at once his blade on high.

FITZJAMES. Disclose thy treachery, or die !

CHORUS. Forth at full speed the Clansman flew
But in his race his bow he drew.
The shaft just grazed FitzJames's crest,
And thrill'd in Blanche's faded breast.
Murdoch of Alpine ! prove thy speed,
For ne'er had Alpine's son such need !
With heart of fire, and foot of wind,
The fierce avenger is behind !
Fate judges of the rapid strife—
The forfeit death—the prize is life !
Thine ambush'd kin thou ne'er shalt see,
The fiery Saxon gains on thee !
Resistless speeds the deadly thrust,
As lightning strikes the pine to dust ;
The knight now wended back his way
To where the damsel bleeding lay,
And sought to staunch the life that streamed away.

BLANCHE. Stranger, it is in vain ! I die,
And something tells me in thine eye
That thou wert mine avenger born.
Seest thou this tress ?—O still I've worn
This little tress of yellow hair,
Through danger, frenzy, and despair !
Now let it in thy helmet shine.
O ! by thy knighthood's honour'd sign,
When thou shalt see a darksome man,
Who boasts him chief of Alpine's clan,
Be thy heart bold, thy weapon strong,
And wreak poor Blanche of Devan's wrong !
They watch for thee by pass and fell . . .
Avoid the path . . . O God ! . . . farewell.

FITZJAMES. God, in my need, be my relief,
As I wreak this on yonder chief !
By Him whose word is truth, I swear
No other favour will I wear,
Till this sad token I imbrue
In the best blood of Roderick Dhu !

[**FITZJAMES** *pursues his way with caution, till at eventide, toiled, he comes
unknown upon RODERICK on the watch by his fire.*]

No. 15.—DUET.

RODERICK. Thy name and purpose ! Saxon, stand !
 FITZJAMES. A stranger.
 RODERICK. What dost thou demand ?
 FITZJAMES. Rest and a guide, and food and fire,
 In vain—I cannot now of thee require.
 RODERICK. Art thou a friend to Roderick ?
 FITZJAMES. No.
 RODERICK. Thou dar'st not call thyself a foe ?
 FITZJAMES. I dare ! to him and all his band
 He brings to aid his murderous hand.
 RODERICK. Each word against his honour spoke
 Of me demands avenging stroke ;
 Yet more, upon thy fate, 'tis said,
 A mighty augury is laid.
 FITZJAMES. On my fate ! a mighty augury ?
 RODERICK. But not for clan nor kindred's cause
 Will I depart from honour's laws ;
 To assail a wearied man were shame,
 And stranger is a holy name ;
 Guidance and rest, and food and fire,
 In vain he never must of me require.
 Then rest thee here till dawn of day,
 Myself will guide thee on the way
 As far as Coilantogle ford ;
 From thence thy warrant is thy sword.
 FITZJAMES. I take thy courtesy, by heaven,
 As freely as 'tis nobly given !
 BOTH. Rest safely, rest, the bittern's cry
 Sings us the lake's wild lullaby.
 Forget we're foes, and side by side,
 Lie peaceful down like brothers tried,
 And sleep until the dawning beam
 Purple the mountain and the stream.

[At dawn the two set off on their progress. FITZJAMES condemns the Chieftain's maurauding habit.]

No. 16.—SONG.

I.

RODERICK. This fertile plain, that soften'd vale,
 Were once the birthright of the Gael ;
 The stranger came with iron hand,
 And from our fathers reft the land.
 Where dwell we now ? See, rudely swell
 Crag over crag, and fell o'er fell.
 Ask we the savage hill we tread,
 For fatten'd steer or household bread ;

Ask we for flocks these shingles dry,
 And well the mountain might reply,—
 "To you, as to your sires of yore,
 Belong the target and claymore!
 I give you shelter in my breast,
 Your own good blades must win the rest."

II.

Pent in this fortress of the North,
 Think'st thou we will not sally forth,
 To spoil the spoiler as we may,
 And from the robber rend the prey?
 Aye, by my soul! While on yon plain
 The Saxon rears one shock of grain,
 While, of ten thousand herds, there strays
 But one along yon river's maze,
 The Gael, of plain and river heir,
 Shall, with strong hand, redeem his share.
 Where live the mountain chiefs who hold
 That plundering Lowland field and fold
 Is aught but retribution true?
 Seek other cause 'gainst Roderick Dhu.

No. 17.—DUET WITH CHORUS.

FITZJAMES. What deem ye of my path waylaid,
 My life given o'er to ambushade?
RODERICK. As of a meed to rashness due:
 Hadst thou sent warning fair and true,
 Free hadst thou been to come and go;
 But secret path marks secret foe.
 Nor yet, for this, even as a spy,
 Hadst thou unheard been doom'd to die,
 Save to fulfil an augury.
FITZJAMES. Enough! I am by promise tied
 To match me with this man of pride;
 Nor dare I rest until I stand
 Before him and his rebel band!
RODERICK. Have, then, thy wish!

[He blows his whistle, and the whole Clan in arms rise from behind the bushes.]

What say'st thou now?

CLANSMEN. Roderigh Vich Alpine dhu, ho! ieroe!
RODERICK. These are Clan-Alpine's warriors true;
 And, Saxon, I am Roderick Dhu!
FITZJAMES. Come one, come all! the rock shall fly
 From its firm base as soon as I!

- RODERICK. Fear nought—nay, that I need not say—
But doubt not aught from mine array.
Thou art my guest ; I pledged my word,
As far as Coilantogle ford ;
Nor would I call a clansman's brand
For aid against one valiant hand,
Though on our strife lay every vale
Rent by the Saxon from the Gael.
- CHORUS. The chief in silence strode before,
And reached the torrent's sounding shore,
Which, daughter of three mighty lakes,
From Vennachar in silver breaks.
- RODERICK. Bold Saxon ! to his promise just,
Vich Alpine has discharged his trust ;
For this is Coilantogle ford,
And thou must keep thee with thy sword.
- FITZJAMES. 'Till now I never have delay'd
When foeman bade me draw my blade ;
But my deep debt for life preserved
A better meed has well deserved.
Can nought but blood our feud atone ?
Are there no means ?
- RODERICK. No, Stranger, none !
The Saxon cause rests on thy steel ;
For thus spoke Fate—
" Who spills the foremost foeman's life,
His party conquers in the strife ! "
- FITZJAMES. The riddle is already read,
For lies Red Murdoch, stark and dead.
Thus Fate has solved her prophecy !
Then yield to Fate, and not to me.
- RODERICK. I yield not, I, to man nor Fate !
Not yet prepared ? I hold as light
Thy valour as of carpet knight,
Who ill deserved my courteous care,
And whose best boast is but to wear
A braid of his fair lady's hair.
- FITZJAMES. I thank thee, Roderick, for the word !
It nerves my heart, it steels my sword ;
For I have sworn this braid to stain
In the best blood that warms thy vein.
- BOTH. Now, truce, farewell ! and ruth, begone !
In blood we must our feud atone.
- FITZJAMES. Yield, Chieftain, or by Him who made
The world, thy heart's blood dyes my blade !
- RODERICK. Thy threats, thy mercy, I defy !
Let recreant yield, who fears to die.
- [They fight, and Roderick is slain.]*

No. 18.—CORONACH.

MATRONS, MAIDS, } He is gone on the mountain,
 and CLANSMEN. } He is lost from the forest,
 Like a summer-dried fountain,
 When our need was the sorest.
 The font, re-appearing,
 From the rain-drops shall borrow,
 But to us comes no cheering,
 To Roderick no morrow!

Fleet foot on the corrie,
 Sage counsel in cumber,
 Red hand in the foray,
 How sound is thy slumber!
 Like the dew on the mountain,
 Like the foam on the river,
 Like the bubble on the fountain,
 Thou art gone, and for ever!

[The mercenaries of the Royal army are carousing in the guard-room of Stirling Castle.]

No. 19.—SOLDIER'S SONG.

I.

JOHN OF BRENT. Our vicar still preaches that Peter and Poule
 Laid a swinging long curse on the bonny brown bowl,
 That there's wrath and despair in the jolly black-jack,
 And the seven deadly sins in a flagon of sack.
 SOLDIERS. Yet whoop, Barnaby! off with thy liquor,
 Drink upseas out, and a fig for the vicar!

II.

JOHN OF BRENT. Our vicar he calls it perdition to sip
 The ripe ruddy dew of a woman's dear lip;
 Says that Beelzebub lurks in her kerchief so sly,
 And Apollyon shoots darts from her merry black eye.
 SOLDIERS. Yet whoop, Jack! kiss Gillian the quicker,
 Till she bloom like a rose, and a fig for the vicar!

III.

JOHN OF BRENT. Our vicar thus preaches—and why should he not?
 For the dues of his cure are the placket and pot;
 And 'tis right of his office poor laymen to lurch,
 Who infringe the domains of our good mother Church.
 SOLDIERS. Yet whoop, bully-boys! off with your liquor,
 Sweet Marjorie's the word, and a fig for the vicar!

[The Warder's summons interrupts the revelry, and ELLEN, with ALLAN-BANE, is admitted to the guardroom.]

No. 20.—DIALOGUE.

- SOLDIERS I.** Beat, beat for jubilee the drum !
A maid and minstrel hither come.
- SOLDIERS II.** Forbear your mirth and rude alarm,
For none shall do them shame or harm.
- JOHN OF BRENT.** Would ye strike doe beside our lodge,
And yet like jealous niggards grudge
To pay the forester his fee ?
I'll have my share, howe'er it be.
- ELLEN.** Soldiers, attend !
My father was the soldier's friend ;
Cheer'd him in camps, in marches led,
And with him in the battle bled.
Not from the valiant, or the strong,
Should exile's daughter suffer wrong.
- JOHN OF BRENT.** An outlaw's child art thou, poor maid ?
An outlaw I by forest laws,
And merry Needwood knows the cause.
Hear ye, my mates ;—upon the floor
My halberd lies ; who steps it o'er,
To do the maid injurious part,
My shaft shall quiver in his heart !
Ye all know John of Brent. Enough.
- ELLEN.** I crave an audience of the king.
Behold, to back my suit, a ring,
The royal pledge of grateful claims
Given by the monarch to FitzJames.
- JOHN OF BRENT.** This signet ring our duties own ;
O pardon if, to worth unknown,
In semblance mean obscurely veil'd,
Lady, in aught my folly fail'd.
The king shall know what suitor waits.
- ELLEN.** My slender purse let it be shared
Among the soldiers of the guard.
- SOLDIERS.** Thanks for the guerdon !
Ever the burden,
This, of our song shall be ;
While the bright treasure
Brings us new pleasure
Thanks shall be paid to thee.
- JOHN OF BRENT.** The vacant purse shall be my share,
Which in my barret-cap I'll bear.
- ELLEN.** Let me with thanks—'tis all I may—
Thy rugged courtesy repay.

*[Led to a "tapestried bower" to wait the hour of audience, Ellen there hears a voice
from an overhanging turret.]*

No. 21.—LAY OF THE IMPRISONED HUNTSMAN.

I.

MALCOLM. My hawk is tired of perch and hood,
 My idle greyhound loathes his food,
 My horse is weary of his stall,
 And I am sick of captive thrall.
 I wish I were as I have been,
 Hunting the hart in forest green,
 With bended bow and bloodhound free,
 For that's the life is meet for me.

II.

No more at dawning morn I rise,
 And sun myself in Ellen's eyes,
 Drive the fleet deer the forest through,
 And homeward wend with evening dew ;
 A blithesome welcome blithely meet,
 And lay my trophies at her feet,
 While fled the eve on wing of glee—
 That life is lost to love and me.

[FITZJAMES *has promised to aid the suit of ELLEN with the King. Her filial piety, her respect for RODERICK, of whose death she is unaware, and her love for MALCOLM, overflow her anxious heart when the Knight comes to lead her to the royal presence.*]

No. 22.—DIALOGUE.

COURTIERS. Here all is brilliant, all is light,
 A thronging scene of figures bright,
 As when the setting sun has given
 Ten thousand hues to summer even.
 'Mid furs and silks and jewels sheen,
 The centre of the glittering ring,
 Marked by his garb of Lincoln green,
 Stands Snowdoun's Knight and Scotland's King.

FITZJAMES. Yes, fair ; the wandering poor FitzJames
 The fealty of Scotland claims.
 To him thy woes, thy wishes bring.

COURTIERS. What seeks fair Ellen of the King ?

ELLEN. I plead for Douglas.

FITZJAMES } Yester even,
 & DOUGLAS. } His prince and he have much forgiven.

COURTIERS. Brave Bothwell's lord henceforth we own
 The friend and bulwark of the throne.

FITZJAMES. Still is there one for whom you sue ?

ELLEN. I crave the grace of Roderick Dhu.

COURTIERS. His doom rests with the King of kings.
 FITZJAMES. Hast thou no other boon to crave,
 No other captive friend to save?
 ELLEN. Father beloved, wilt thou not speak
 The suit that stains my burning cheek?
 MALCOLM. Nor he nor she my pardon sues;
 Then come, stern justice, claim thy dues.
 COURTIERS. Malcolm, for thee no suppliant sues;
 From thee may justice claim her dues.
 FITZJAMES. Thou, nurtured underneath our smile,
 Hast paid our care by treacherous wile,
 Dishonouring thus thy loyal name.
 COURTIERS. Will no fond plea avert his blame?
 FITZJAMES. Fetters and warder for the Græme.
 COURTIERS. Fetters and warder for the Græme.

[FITZJAMES hangs his gold chain round MALCOLM'S neck, and places the clasp
 in the hand of ELLEN.]

No. 23.—QUARTET (*Unaccompanied*).

ELLEN, MALCOLM, } O joyful day!
 FITZJAMES, and } That binds in loving bonds
 DOUGLAS. } { Our } hearts for aye;
 } { Their }
 O future bright!
 That breathes of home delight,
 And joys that stay.
 All weary cares behind { me } fly.
 { I }
 { They } dream the bliss of heaven is nigh.

No. 24.—AFTER-SONG.

CHORUS. Harp of the North, resume thy wizard elm.
 The lay is ended that we dared to sing,
 Who might not venture into fancy's realm,
 Save in accord with thine all honour'd string.
 Receding now, thy dying numbers ring,
 Fainter and fainter down the rugged dell;
 And now the mountain breezes scarcely bring
 A wandering witch-note of the distant spell—
 And now 'tis silent all!—Enchantress, fare thee well.

The Lady of the Lake.

Part 1st

Nº 1. Fore Song.

G. A. Macfarren.

Andante mosso.

Piano.

The piano accompaniment consists of three systems of staves. The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) includes a dynamic change to *f* (forte) in measure 10 and a *ped.* (pedal) marking in measure 11. The piece concludes with a double bar line and a star symbol.

Soprano e Contralto unis.

Tenore.

Basso.

Harp of the north, that mould'ring long hast hung on the witch elm that

Harp of the north, that mould'ring long hast hung on the witch elm that

Harp of the north, that mould'ring long hast hung on the witch elm that

The piano accompaniment continues with four measures (13-16). It features a treble staff with a melodic line and a bass staff with a supporting line. The piece concludes with a double bar line and a star symbol.

shades Saint Fil-lan's spring, and down the fit-ful breeze thy num-bers

shades Saint Fil-lan's spring. and down the fit-ful breeze thy num-bers

shades Saint Fil-lan's spring, and down the fit-ful breeze thy num-bers

flung till en-vious i-vy did a-round thee cling muffling with

flung till en-vious i-vy did a-round thee cling muffling with

flung till en-vious i-vy did a-round thee cling muffling with

A

verdant ringlet ev'ry string.

verdant ringlet ev'ry string.

verdant ringlet ev'ry string.

mf
O minstrel harp, still must thine accents sleep?—'mid rust - ling

mf
O minstrel harp, still must thine accents sleep?—'mid rust - ling

mf
O minstrel harp, still must thine accents sleep?—'mid rust - ling

p
leaves and foun-tains mur-muring, still must thy sweeter sounds their si - lence *cresc.*

p
leaves and foun-tains mur-muring, still must thy sweeter sounds their si - lence *cresc.*

p
leaves and foun-tains mur-muring, still must thy sweeter sounds their si - lence *cresc.*

keep, nor bid a warrior smile nor teach a maid, nor teach a

keep, nor bid a warrior smile nor teach a maid, nor teach a

keep, nor bid a warrior smile nor teach a maid, nor teach a

cresc. poco rit. **B**

maid — to weep. *cresc. poco rit.* *p* O wake once

maid — to weep. *cresc. poco rit.* *p* O wake once

maid — to weep. *p* O wake once

more — how rude so-e'er the hand that ventures o'er thy ma - gic maze to

more — how rude so-e'er the hand that ventures o'er thy ma - gic maze to

more — how rude so-e'er the hand that ventures o'er thy ma - gic maze to

stray, o wake once more, o wake once more tho' scarce my skill command some feeble

stray, o wake once more, o wake once more tho' scarce my skill command some feeble

stray, o wake once more, o wake once more tho' scarce my skill command some feeble

echoing, some fee - ble echoing of thine earlier lay.

echoing, some fee - ble echoing of thine earlier lay.

echoing, some fee - ble echoing of thine earlier lay.

Though harsh and faint and soon to die a - way— and all un -

Though harsh and faint and soon to die a - way— and all un -

Though harsh and faint and soon to die a - way— and all un -

wor-thy of thy no - bler strain, yet if one heart throb higher at its sway, the wizard

wor-thy of thy no - bler strain, yet if one heart throb higher at its sway, the wizard

wor-thy of thy no - bler strain, yet if one heart throb higher at its sway, the wizard

cresc.

note has not been touched in vain; then si-lent be no more, en-cha-n-ress,

decresc.

note has not been touched in vain; then si-lent be no more, en-cha-n-ress,

cresc.

note has not been touched in vain; then si-lent be no more, en-cha-n-ress,

cresc.

f

wake, en-cha-n-ress, wake, wake a - gain, wake a -

wake, en-cha-n-ress, wake, wake a - gain, wake a -

wake, en-cha-n-ress, wake, wake a - gain, wake a -

p

p

p

f

dolce
gra sotto.....

cresc.

gain, wake a - gain, wake a - gain.

cresc.

gain, wake a - gain, wake a - gain.

cresc.

gain, wake a - gain, wake a - gain.

f

dim.

p

Nº 2. Chorus.

Allegro deciso.

p *cresc.* *poco* *a* *poco*

cresc. *scen*

Sopr.

Alt.

Ten.

Bass.

The morning

The morning

The morning

The morning

do *f* *cresc.*

ff *ff* *ff* *ff*

sun his bea-con red had kin - dled on the mountain head, his

sun his bea-con red had kin - dled on the mountain head, his

sun his bea-con red had kin - dled on the mountain head, his

sun his bea-con red had kin - dled on the mountain head, his

A

bea-con red— had kindled on the moun - tain head.

bea-con red— had kindled on the moun - tain head.

bea-con red— had kindled on the moun - tain head.

bea-con red— had kindled on the moun - tain head.

f *dim.*

p

The deep - mouth'd blood - hound's hea - vy bay re

p *cresc.*

p

The deep - mouth'd

p

The deep mouth'd blood - hound's hea - vy

sounded up the ro - cky way. the deep - mouth'd

The deep - mouth'd blood - hound's. and faint from
 blood - hound's hea - vy bay, and faint from
 bay — re - sound - ed. and faint from
 blood - hound's hea - vy bay. and faint from

far - ther distance borne were heard the clang - ing hoof and
 far - ther distance borne were heard the clang - ing hoof and
 far - ther distance borne were heard the clang - ing hoof and
 far - ther distance borne were heard the clang - ing hoof and

horn. The ant - ler'd mo - narch of the
 horn. The ant - ler'd mo - narch of the
 horn. The ant - ler'd mo - narch of the
 horn. The ant - ler'd mo - narch of the

B

crpsc.

waste sprung from his heathry couch in haste, and as the

waste sprung from his heathry couch in haste, and as the

waste sprung, sprung in haste, and as the

waste sprung from his heathry couch in haste, and as the

head-most foes ap-pear'd, as the fore-most foes ap-

head-most foes ap-pear'd, as the fore-most foes ap-

head-most foes ap-pear'd, as the fore-most foes ap-

head-most foes ap-pear'd, as the fore-most foes ap-

pear'd, with one brave bound

pear'd, with one brave bound

pear'd, with one brave bound

pear'd, with one brave bound

C

the copse he clear'd. A hundred dogs bay'd deep and strong, clattered a
 the copse he clear'd. A hundred dogs bay'd deep and strong, clattered a
 the copse he clear'd. A hundred dogs bay'd deep and strong, clattered a
 the copse he clear'd. A hundred dogs bay'd deep and strong, clattered a

C

hundred steeds a - long, their peal, the mer-ry horns rung out, a hundred
 hundred steeds a - long, their peal, the mer-ry horns rung out, a hundred
 hundred steeds a - long, their peal, the mer-ry horns rung out, a hundred
 hundred steeds a - long, their peal, the mer-ry horns rung out, a hundred

voices joined the shout. With hark, and whoop, with
 voices joined the shout. With hark, and whoop, with
 voices joined the shout. With hark and whoop
 voices joined the shout. With hark and whoop, with

hark and whoop and wild hal - loo, — with hark and whoop and wild hal - loo, — no
 hark and whoop and wild hal - loo, — with hark and whoop and wild hal - loo, —
 with hark and whoop and wild hal-loo, — with hark and whoop and wild halloo, —
 hark and whoop and wild hal - loo, — with hark and whoop and wild hal - loo, —

D
 rest — the mountain e - choes knew, no rest — the mountain
 no rest — the mountain e - choes knew, no rest — the
 no rest — the mountain e - choes knew, no rest —
 no rest — the mountain e - choes knew, no

D

e-choes knew, till far from fal - con's pier - cing ken the
 mountain echoes knew, till far from fal - con's pier - cing ken, the
 the mountain echoes knew, till far from fal - con's pier - cing ken the
 rest — the mountain echoes knew, till far from fal - con's pier - cing ken the

hur - ri - cane had swept the glen.

hur - ri - cane had swept the glen.

hur - ri - cane had swept the glen.

hur - ri - cane had swept the glen.

E *pp* *pp*

Faint, faint, faint and more

Faint, faint, faint and more

Faint, faint, faint and more

Faint, faint, faint and more

pp

faint the fading din return'd from cavern, cliff and lynn, faint and more

faint the fading din return'd from cavern, cliff and lynn, faint and more

faint the fading din return'd from cavern, cliff and lynn, faint and more

faint the fading din return'd from cavern, cliff and lynn, faint and more

faint the fading din return'd from cavern, cliff and lynn, and si - lence settled

faint the fading din return'd from cavern, cliff and lynn, and si - lence settled

faint the fading din return'd from cavern, cliff and lynn, and si - lence settled

faint the fading din return'd from cavern, cliff and lynn, and si - lence settled

wide and still on the lone wood and mighty hill.

wide and still on the lone wood and migh - - - ty

wide and still on the lone wood and migh - - - ty

wide and still on the lone wood and migh - - - ty

pp

F

hill, si - lence, si - lence. *mf*

hill, Few were the stragglers following far, that reach'd the

hill, si - lence, si - lence. **F**

mf

mf
 Few were the stragglers fol-low-ing far, few were the
mf
 Few were the stragglers fol-low-ing far, few were the
 lake— of Ven-na - char, few were the stragglers fol-low-ing

mf

cresc.
 stragglers. few were the stragglers. few were the strag - glers.
cresc.
 stragglers, few were the stragglers. few were the strag - glers.
cresc.
 far, few were the strag - glers, few were the strag - glers.

cresc.

And when the Brig of Turk was won, the head most horseman rode a-lone!
 And when the Brig of Turk was won, the head most horseman rode a-lone!
 And when the Brig of Turk was won, the head most horseman rode a-lone!
 And when the Brig of Turk was won, the head most horseman rode a-lone!

p

Nº 3. Duet.

Ellen and Fitz-James.

Allegro moderato.

ELLEN.

Fa - - - - - ther!

Recit.
FITZ JAMES.

ELLEN.

Hark, hark, what was that sound up-borne upon the rocks around? Malcolm,

FITZ JAMES.

a tempo

was thine the blast? (A voice to make the weary heart re-joice!)

A

A stran-ger I. o beau-teous

ELLEN.

FITZ

maid, by de - vious paths I - was be - trayed. A stranger here? Lay

JAMES.

by your oar, push not your shallop from the shore. No rude un - gallant

ELLEN.

churl am I, that youthful maiden need to fly. ('Tis not a form, 'tis not an eye, that

modest maiden need to fly. 'tis not an eye, that modest mai - den need to

FITZ JAMES.

No rude ungallant churl am I, that youthful maiden need to

B

fly.) A rose upon the barren

moor is pledge of hospi-ta-ble door, the sight of thee, thou vision fair, declares a

ELLEN.

gentle home is near; thoult not re - fuse me food and rest. Thou art no un-ex-pec-ted

FITZ JAMES.

guest. Now by the rood, my fal-rest mald, I fear your cour - - te-sy has

stray'd; I neer be - fore, be-lieve me, fair, have ever drawn your moun-tain air, till on this

ELLEN.

lake's roman-tic strand I found a fay - in fai - ry land. I well be - lieve that neer be -

pp

fore your foot has trod Loch Ka-trine's shore, till on this lake's romantic strand you fond-ly
I neer have drawn your mountain air, till on this lake's romantic strand I found a

crest. *p*

fan-cy fai-ry land. But yet, — as far as
fay in fai-ry land.

pp *p*

yes-ter-night old Al-lan Bane foretold your plight, he bade that all should ready

be, to grace a guest of fair de-gree; You do not un-ex-pec-ted come, to
Thou

E

yon lone Isle, not un-ex-pec-ted to yon lone Isle or de- - sert
peer - - less maid. Since to your

home. You do not un-ex-pec-ted come,
home a destined errant knight I come, I'll lightly front each

our high-land halls are o-pen still to
high em-prise for one kind glance of those bright eyes I'll lightly front each high em-prise for

wil - - dered wan - - d'ers of the hill.
one kind glance from those bright eyes. Per - mit me then the

a tempo

task, to guide your fai - ry fri - gate o'er the tide.

colla voce

cresc.

Andante con moto.

Si - lent - ly, si - lent - ly glides the bark,

Si - lent - ly, si - lent - ly glides the bark,

pp

glides be - fore the line of its length - ning wake. Si - lent - ly,

glides be - fore the line of its length - ning wake. Si - lent - ly,

p

pp si - lent - ly glides the bark, glides be - fore the line

pp si - lent - ly glides the bark, glides be - fore the line

pp

of its length-ning wake. So shoots through the

of its length-ning wake. So shoots through the mor - ning sky,

mor - ning sky, through the sky the lark, or the swan through the

through the morning sky, or the swan thro' the lake, thro' the

p

lake, thro' the sum - mer lake, thro' the sum - mer

sum - mer lake, thro' the sum - mer lake,

lake, oh! Si - lent - ly, si - lent - ly glides the bark, —

oh! Si - lent - ly, si - lent - ly glides the bark, —

p

glides be - fore the line of its lengthning wake, So shoots thro' the mor - ning sky the

glides be - fore the line of its lengthning wake, So shoots thro' the mor - ning sky the

pp *cresc.*

lark, or the swan thro' the summer lake, so glides the

lark, or the swan thro' the summer lake, so glides,

f *p*

swan, so glides.

so glides the swan,

p *dim.*

Allegro.

pp *cresc.*

ELLEN.

On Heav'n and on thy la-dy call

FITZ JAMES.

and en-ter the en-chant-ed hall. My hope, my

heav'n, my trust shall be, my gen-tle guide in

On heav'n and on thy
foll'wing thee; my heav'n, my trust

La - dy call, call, call,
— shall be my guide, ah!

and en - ter the en - chant - - ed hall; fol - - low
— shall be, — in fol - - l'wing thee; I fol - - low

me, fol - - low me, fol - - - - low
thee, I fol - - low thee, I fol - - - - low

me!
thee!
dim.

No 4. Chorus.

Andante tranquillo.

p *mf* *cresc.*

SOPRANO. *p* *cresc.*
Sol - dier rest, sol - dier rest thy war - fare

CONTRALTO. *p* *cresc.*
Sol - dier rest, sol - dier rest thy war - fare

p *cresc.*

o'er, sleep the sleep that knows not break - ing! Dream of bat - tle fields, no

o'er, sleep the sleep that knows not break - ing! Dream of bat - tle fields, no

p *cresc.*

more, days of danger, nights of waking, in our Isle's en - chant - ed

more, days of danger, nights of waking, in our Isle's en - chant - ed

p *cresc.*

pp
hall, hands un - seen thy couch are strewing, fai-ry strains of mu - sic
pp
hall, hands un - seen thy couch are strewing, fai-ry strains of mu - sic
mf *pp*

mf *pp* *dim.*
fall, e - vry sense in slum - ber dew-ing, dew-ing, dew - ing.
mf *pp* *dim.*
fall, e - vry sense in slum - ber dew-ing, dew-ing, dew - ing.
mf *pp* *dim.*

A *p*
Sol - dier rest, sol - dier rest,
Sol - dier rest, sol - dier rest,
p

thy war - fare o'er, dream of fighting fields no more, sleep the sleep that knows not
thy war - fare o'er, dream of fighting fields no more, sleep the sleep that knows not

break- ing, morn of toil, nor night of wa -

break - ing, morn of toil, nor night of wa -

f *pp* *p*

king, sol-dier rest, sol - dier rest. **B**

king, sol-dier rest, sol - dier rest.

cresc. *f*

Huntsman rest! Huntsman rest, thy chase is

Huntsman rest! Huntsman rest, thy chase is

p *p*

done, while our slum - brous spells as - sail ye, dream thou not with ri - sing

done, while our slum - brous spells as - sail ye, dream thou not with ri - sing

sun, bu-gles here shall sound re - veil-lé, sleep, sleep, the deer is in his

sun, bu-gles here shall sound re - veil-lé, sleep, sleep, the deer is in his

mf den, *pp* sleep, thy hounds are by thee ly - ing, sleep,

mf den, *pp* sleep, thy hounds are by thee ly - ing, sleep,

f sleep, nor dream in yon-der glen, *pp* how thy gal - lant steed lay

f sleep, nor dream in yon-der glen, *pp* how thy gal - lant steed lay

dim. dy - ing, dy - ing, dy - ing, Huntsman rest, Huntsman.

dim. dy - ing, dy - ing, dy - ing, Huntsman rest, Huntsman

rest, thy chase is done, dream thou not of ri-sing

rest, thy chase is done, dream thou not of ri-sing

sun, for at dawn-ing to as-sail ye, Here no

sun, for at dawn-ing to as-sail ye, Here no

bu - - gles sound re - - veil - - lé, Huntsman

bu - - gles sound re - - veil - - lé, Huntsman

rest, Hunts - man rest.

rest, Hunts - man rest.

pp

pp

pp

tr

cresc.

f *dim.* *p*

Nº 5. Scene.

Allegro agitato.

p cresc. f dim. p

FITZ JAMES.

Recit.

cresc. f

In broken dreams the pictures rise of varied pe-ri! and sur-

Allegro deciso.

p p mf

prise. My steed

Andante con moto.

p p f p

now flounders in the brake.

Allegro.

Recit.

a tempo

p p

Now sinks my barge upon the lake.

A - gain my soul I inter - change with friends whose hearts have long been

strange, they come, in dim procession led, the

cold, the faithless and the dead; as warm each

cresc.

f

hand, each brow as gay, as if they parted yester - day.

f

p

Ah! now with

p

Ellen in a grove I seem to walk and speak of

love; she listens with, a

dolce

p

blush and sigh, my suit is warm. my hopes are

high, I seek her yielded hand to clasp, and a cold

B

f *ff* *pp*

gauntlet meets my grasp. Slowly en-

pp *p*

larged to giant size, with darkend cheeks and threatfiling eyes.

cresc.

The grisly forma helmet wears.

C

To Ellen. to El-len still it like - ness bears.

pp

dim.

Andante soave.

The

p

wild rose, eglantine and broom waste all a - round their rich per - fume, — the

wild rose, eglantine and broom waste all a - round their rich per -

fume. The birch trees weep — in fragrant -

balm, the As - pens sleep — beneath the calm, the sil - ver light with quiv - ring

glance plays on the wa - ters still ex - pause.

Wild were the heart, whose pas - sion's sway could rage beneath the

so - - - her ray, wild were the heart, whose pas - - sion's

sway could rage beneath the so - - - her

Allegro agitato.

ray.

Why, why, why is it at each turn I trace some

mem' - - - ry of that ex - - iled race? Why, why,

why, why is it? why, why, why, why, why, why?

Can I not

mountain maiden spy, but she must hear the

Doug - las' eye? can I not view a high - - land

brand, — but it — must match the Dong - las' hand?

Can I not frame a fe - - ver'd dream, but still —

— the Douglas is the theme? I'll dream no more,

I'll dream no more, By man-ly mind. not ev'n in

sleep is will — re-signed. My

mid - night o - risons said o'er,

pp

I'll turn to rest, I'll turn to rest and dream

pp

- no more, I'll turn to rest, I'll turn to rest and dream no

more, I'll turn to rest, I'll turn to rest and

p

dream no more.

dim.

Nº 6. Four-part Song.

Moderato.

CORO.

Soprano 1. *f* Not faster yonder rowers' might, flings— from their oars the spray,

Soprano 2. *f* Not faster yonder rowers' might, flings from their oars the spray, flings

Contralto 1. *f* Not faster yonder rowers' might, flings from their oars the spray, flings

Contralto 2. *f* Not faster yonder rowers' might, flings from their oars the spray,

p not faster yonder rippling bright, That tracks the shallop's course in light. *pp* melts

p not faster yonder rippling bright, That tracks the shallop's course in light, *pp* melts

p not faster yonder rippling bright, That tracks the shallop's course in light,

p not faster yonder rippling bright, That tracks the shallop's course in light, *pp*

A *mf*

in the lake a - way. Than men from me-mo-ry e - rase the be-ne-fits of former
 in the lake a - way. Than men from me-mo-ry e - rase the be-ne-fits of former
pp melts in the lake a - way. Than men from me-mo-ry e - rase the be-ne-fits of former
pp melts in the lake a - way. Than men from me-mo-ry e - rase the be-ne-fits of former

A *mf*

f days: then stranger, go! good speed the while, nor think again. nor
p days: then stranger, go! good speed the while. nor think again.
f days: then stranger, go! good speed the while. nor think again,
f days: then stranger, go! good speed the while. nor think again,
p days: then stranger, go! good speed the while. nor think again,

dim.
 think again of the lone - ly, the
 nor think again of the lone-ly, lone-ly, lone-ly, the
 nor think again of the lone - ly, the
 nor think again of the lone - ly, the
dim.

lone - ly Isle.

lone - ly Isle.

lone - ly Isle.

lone - ly Isle.

lone - ly Isle.

p *p* *f* *sf* *p* *pp*

B *sf*

High place to thee in royal court, high place in battle line.

High place to thee in royal court, high place in battle line, high.

High place to thee in royal court, high place in battle line, high,

High place to thee in royal court, high place in battle line,

B

p *f* *sf*

good hawk and hound for syl-van sport, where beauty sees the brave re-sort, the ho-

good hawk and hound for syl-van sport, where beauty sees the brave re-sort, the ho-

good hawk and hound for syl-van sport, where beauty sees the brave re-sort, the

good hawk and hound for syl-van sport, where beauty sees the brave re-sort, the

p *f* *sf*

C

- nould meed be thine, true be thy sword, thy friend sin - cere, true thy
 - nould meed be thine, true be thy sword, thy friend sin - cere, true thy
 ho - nould meed be thine, true — be thy sword, thy friend sin - cere, true thy
 ho - nould meed be thine, true — be thy sword, thy friend sin - cere, true thy

C

f *pp*
 la - dy, constant, kind and dear; and lost in love — and friend - ship's smile be
f *pp*
 la - dy, constant, kind and dear; and lost in love — and friend - ship's smile
f *pp*
 la - dy, constant, kind and dear; and lost in love — and friend - ship's smile
f *pp*
 la - dy, constant, kind and dear; and lost in love — and friend - ship's smile

me - mo - ry, be me - mo - ry of the
 be me - mo - ry, be me - mo - ry of the
 be me - mo - ry, be me - mo - ry of the
 be me - mo - ry, be — me - mo - ry of the

lone - ly, the lone - ly Isle.

lone - ly, lone - ly, lone - ly, the lone - ly Isle.

lone - ly, the lone - ly Isle.

lone - ly, the lone - ly Isle.

But if be-neath yon

But if be-neath yon

But if be-neath yon

But if be-neath yon

But if be-neath yon

southern sky a plaid-ed stranger roam. whose drooping crest and

southern sky a plaid-ed stranger roam. whose drooping crest and

southern sky a plaid-ed stranger roam. whose drooping crest and

southern sky a plaid-ed stranger roam. whose drooping crest and

pp
stifled sigh, and sunken cheek and heavy eye pine — for his high-land
pp
stifled sigh, and sunken cheek and heavy eye pine for his high-land
pp
stifled sigh, and sunken cheek and heavy eye pine for his high-land
pp
stifled sigh, and sunken cheek and heavy eye pine for his high-land

E
home! *mf*
home! *mf*
home! *mf*
home! *mf*
home! Then, warrior, then be thine to show the care that soothes a warrior's woe, *mf*

p
mem - ber then thy hap, 'ere - while, a stranger thou, *p*
mem - ber then thy hap, 'ere - while, *a*
re - mem - ber thy hap, 'ere - while. *a*
re - mem - ber thy hap, 'ere - while, *a*
re - mem - ber thy hap, 'ere - while, *p*

a stranger thou, in the lone - ly

stranger thou, a stranger thou, in the lone - ly

stranger thou, a stranger thou, in the lone - ly

stranger thou, a stranger thou, in the lone - ly

lone - ly, the lone - ly, the lone - ly, the lone - ly

lone - ly, lone - ly, the lone - ly, the lone - ly

lone - ly, the lone - ly, the lone - ly, the lone - ly

lone - ly, the lone - ly, the lone - ly, the lone - ly

Isle, in the lone - ly Isle. lone - ly, the lone - ly Isle.

Isle, in the lone - ly Isle. lone - ly, the lone - ly Isle.

Isle, in the lone - ly Isle. lone - ly, the lone - ly Isle.

Isle, in the lone - ly Isle. lone - ly, the lone - ly Isle.

No 7. Scene.

Andante moderato.

ELLEN.

Recit.

He parts,

dolce *p.*

Tempo.

anxious for him still, watch him wind slowly round the hill.

dolce *p.*

Recit.

Tempo.

Now, that his stately form it hides,

p.

the guardian in my bosom chides:

f

"Thy

Recit.

Mal - - - colm! vain and selfish maid! " 'Tis thus my conscience doth up-

f

Tempo **Recit.**

braid! Not so had Malcolm i-dly hung on the smooth phrase of southern

Tempo **Recit.**

tongue: Not so had Malcolm strained his eye, a-nother step than

Tempo

mine to spy, yet of his Clan, in hall and bower, young

Recit. **Andante.**

Mal - - - colm Græme is held the flow-er.

For me, whose

mem' - ry scarce con - veys _____ an i - mage of more splendid days. This lit - tle

flow'r, that loves the lea, _____ may well my simple em - blem be, it drinks heav'n's

dew as blithe _____ as rose, That in the king's own gar - den

grows; and when I place it in my hair, there ne'er was co - - ronet so

fair This little flow'r, _____ this little

flow'r!

Allegro agitato.

To

brave Clan Al - - pine's chief

from ire of Scot - land's king, who — shrouds — my

sire, a deep, — a ho - - ly debt is

owed: and could I pay it with my blood.

and could I pay it with my blood,

could I.

could I. the

dread Sir Ro-drick should com-mand my blood!

Should com - mand my life, should com -

mand my blood, should com - mand my life,

but not my hand!

Rather thro'

realms be - yond the sea, seek - ing the world's cold

cha-ri-ty, where ne'er was spoke a Scot - tish word, and ne'er the

name of Dou - - glas heard, an out - - cast pil - grim will I rove,

than wed the man I can not love! Rather an out - cast will — I

rove, than wed the man I can — not love!

Ra-ther an out - cast will I rove,

than wed the man I can

cresc. *f* *p*

not, can not love,

can - - not, Ra- - ther than

wed the man I can - not love, Ah!

I can not love!

p *ff*

Nº 8. Boat Song.

Andante larghetto.

Tenor I. *f* Hail to the

Tenor II. Hail to the

Bass I. Hail to the

Bass II. Hail to the

Hail to the

ff

chief, who in tri-umph ad-³vances, ho-nour and bless'd to the ev-er-green

chief, who in tri-umph ad - vances, ho-nour and bless'd to the ev-er-green

chief, who in tri-umph ad - vances, ho-nour and bless'd to the ev-er-green

chief, who in tri-umph ad - vances, ho-nour and bless'd to the ev-er-green

Pine, long may the tree in his banner, that glances, flourish, the shelter and grace of our

Pine, long may the tree in his banner, that glances, flourish, the shelter and grace of our

Pine, long may the tree in his banner, that glances, flourish, the shelter and grace of our

Pine, long may the tree in his banner, that glances, flourish, the shelter and grace of our

A *p* line. Heav'n send it hap-py dew, earth lend it sap a - new, *pp* gai - ly to
p line. Heav'n send it hap-py dew, earth lend it sap a - new, *pp* gai - ly to
p line. Heav'n send it hap-py dew, earth lend it sap a - new, *pp* gai - ly to
line. gai - ly to

p *pp*

cresc. bour-geon and broad-ly to grow, while ev' - ry High-land glen send our shout
cresc. bour-geon and broad-ly to grow, while ev' - ry High-land glen send our shout
cresc. bour-geon and broad-ly to grow, while ev' - ry High-land glen send our shout
cresc. bour-geon and broad-ly to grow, while ev' - ry High-land glen send our shout

cresc.

ff back a-gain: Roderigh Vich Al-pine, Dhu ho, i - e - roe.
ff back a-gain: Roderigh Vich Al-pine, Dhu ho, i - e - roe.
ff back a-gain: Roderigh Vich Al-pine, Dhu ho, i - e - roe.
ff back a-gain: Roderigh Vich Al-pine, Dhu ho, i - e - roe.

ff

Ours is no sapling, chance-sown by the fountain, bloom - - ing at

fp

fp

Bel-tane, in win - ter to fade, when the whirl-wind has stripp'd e - vry leaf on the

p

mountain, the more shall Clan Al-pine ex-ult in his shade. Moor'd in the

tr. esc.

pp

rift-ed rock, proof to the tempest's shock, fir-mer he

fp

roots him, the ru-der it blow! Menteith and Bread-al-bane then, e - - cho his

C

praise a-gain, ho!

I & II. Tenor. *ff*

Roderigh Vich Al-pine, Dhu ho! i - e - roe.

Bassi. *ff*

Roderigh Vich Al-pine, Dhu ho! i - e - roe.

ff

Roderigh Vich Al-pine, Dhu ho! i - e - roe.

D **I. Sop. & I. Tenor.**

Row, vassals, row, for the pride of the highlands, stretch to your oars for the ev - er - green

II. Sop. & II. Tenor.

Row, vassals, row, for the pride of the highlands, stretch to your oars for the ev - er - green

I. Bass.

Row, vassals, row, for the pride of the highlands, stretch to your oars for the ev - er - green

II. Bass.

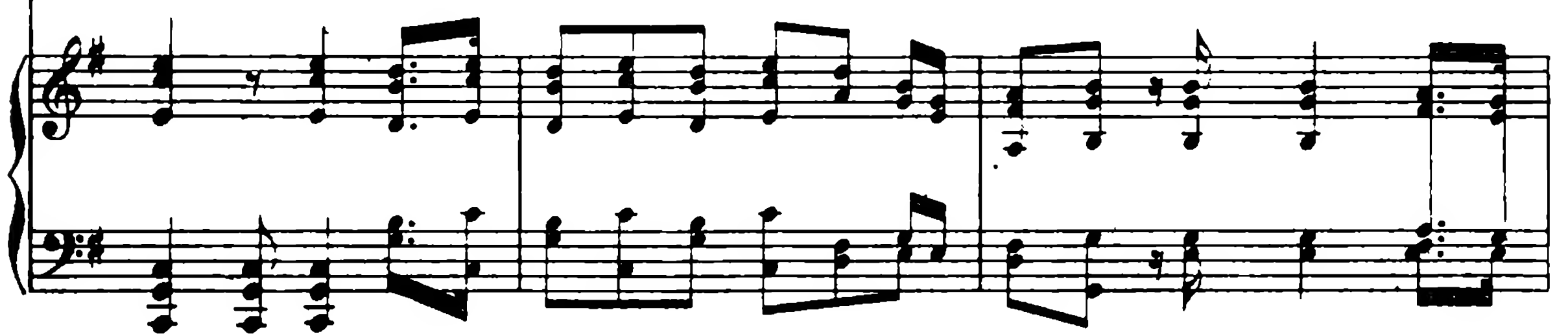
Row, vassals, row, for the pride of the highlands, stretch to your oars for the ev - er - green

Sop. *p*
 Pine. O that the rose-bud, that gra-ces you is - lands, were wreathed in a

Ten. *p*
 Pine. O that the rose-bud, that gra-ces you is - lands, were wreathed in a

Bass *p*
 Pine. O that the rose-bud, that gra-ces you is - lands, were wreathed in a

Bass *p*
 Pine. O that the rose-bud, that gra-ces you is - lands, were wreathed in a




E *f*
 gar - land a - round him to — twine! O that some seedling gem, wor - thy such

f
 gar - land a - round him to — twine! O that some seedling gem, wor - thy such

f
 gar - land a - round him to twine! O that some seedling gem, wor - thy such

gar - land a - round him to twine!



no - ble stem, honoured and blest, in their shadow might grow! Loud should Clan

no - ble stem, honoured and blest, in their shadow might grow! Loud should Clan

no - ble stem, honoured and blest, in their shadow might grow! Loud should Clan

honoured and blest, in their shadow might grow! Loud should Clan

p *cresc.*

Al - pine then ring from his deep - most glen: Rod' - righ Vich

Al - pine then ring from his deep - most glen: Rod' - righ Vich

Al - pine then ring from his deep - most glen: Rod' - righ Vich

Al - pine then ring from his deep - most glen: Rod' - righ Vich

ff

Al - pine, Dhu ho! i - e - roe.

Al - pine, Dhu ho! i - e - roe.

Al - pine, Dhu ho! i - e - roe.

Al - pine, Dhu ho! i - e - roe.

sf

Nº 9. Trio.

Andante.

Ellen.

Malcolm.

Oh!

if there be a hu-man tear from

Douglas.

Oh!

if there be a hu-man tear from

Oh!

if there be a hu-man tear from

cresc.

pass - - ion's dross re - fined and clear, 'tis that which pi - ous fa - thers

*cresc.*pass - - ion's dross re - fined and clear, 'tis that which pi *cresc.* - ous fa - thers

pass - - ion's dross re - fined and clear, 'tis that which pi - ous fa - thers

cresc.

shed up - on a duteous daugh - ter's head. Such ho - ly

shed up - on a duteous daugh - ter's head. Such ho - ly

shed up - on a duteous daugh - ter's head. Such ho - ly

drops my tresses steep, such ho-ly drops my tresses steep,

drops thy tresses steep, such ho-ly drops thy tresses steep,

drops thy tresses steep, such ho-ly drops thy tresses steep,

cresc. *f* *p*
tho' tis a he - ro's eyes, a he - ro's

cresc. *f* *p*
tho' tis a he - ro's eyes, a he - ro's

cresc. *f* *p*
tho' tis a he - ro's eyes that weep,

eyes that weep.

eyes that weep.

a he - ro's eyes. Your wel - come is more kind and

B



De-lightful praise to El-len's ears, for
Each secret glance conveys the whole of my en-
true than aught my bet-ter for-tune knew, your



Dou-glas speaks and Mal-corn hears, de-light-ful praise to El-len's ears, to
thu-si-as-tic soul, each secret glance conveys the whole, the
wel-come is more kind and true, than



cresc.
El-len's ears, de-lightful praise to El-len's ears, de-lightful praise to El-len's ears, de-
cresc.
whole, each se-cret glance con-veys the whole, each secret glance con-veys the whole, con-
cresc.
aught my bet-ter for-tune knew, more kind and true,

light-ful praise, for Dou- glas speaks and Mal- colm hears. Oh! if there
veys the whole of my en- thu - si - as - tic soul. Oh! if there
more kind and true, yes true. Oh! if there

poco rit. *Cp* *a tempo*
poco rit. *a tempo*
poco rit. *a tempo*

be a hu-man tear from pass - - ion's dross re-fined and
if there be a hu-man tear from pass - - ion's dross re-fined and
be a hu-man tear from pass - - ion's dross re-fined and

clear, 'tis that which pi-ous fa-thers shed up -
clear, 'tis that which pi-ous fa-thers shed up -
clear, 'tis that which pi-ous fa-thers shed up -

cresc. *cresc.* *cresc.* *cresc.*

p **D**
 on a du-teous daugh - ter's head, such ho-ly drops my tresses
 on a du-teous daugh - ter's head, such ho-ly drops her tresses
p
 on a du-teous daugh - ter's head, such ho-ly drops her tresses

cresc.
 steep, such ho-ly drops my tresses steep, tho'tis a
cresc.
 steep, such ho-ly drops thy tresses steep. tho'tis a
cresc.
 steep, such ho-ly drops thy tresses steep, tho'tis a
cresc.

f he - ro's eyes, a he - ro's eyes that weep.
p he - ro's eyes, a he - ro's eyes that weep.
p he - ro's eyes, a he - ro's eyes that weep.
 he - ro's eyes that weep, a he - ro's

fp

The tear which pi - ous fa - thers shed up - on a duteous

fp

The tear which pi - ous fa - thers shed up - - on a duteous

fp

eyes. The tear which pi - ous fa - thers shed up - on a duteous

fp

daugh - ter's head. The tear, the tear which pi - ous fa - - thers

fp

daugh - ter's head. The tear, the tear which pi - ous fa - - thers

fp

daugh - ter's head. The tear, the tear which pi - ous fa - - thers

p

shed up - on a daugh - ter's head!

p

shed up - on a daugh - ter's head!

p

shed up - on a daugh - ter's head!

p

Nº 10. Quartet.

Ellen, Malcolm, Roderick and Douglas.

Allegro agitato..

The musical score is written for a quartet, with piano accompaniment and vocal lines for Roderick and Douglas. The tempo is marked *Allegro agitato..*. The piano part begins with a *pp* (pianissimo) dynamic and features a complex, rhythmic accompaniment. The vocal lines are written in a standard staff with a treble clef. The lyrics are as follows:

cre - sren - do

Roderick.

Kinsman and fa-ther,

if such name Dou - - glas vouch - safe to Rod'rick's claim,

my promised bride, fair El-len—

p

why, my con-sin, turn a-way thine eye?

f

And Græme in whom I hope to know full soon a no-ble

f

friend — or foe. List

cresc.

A

all! The king's vin-dic-tive pride boasts to have tamed the

pp

Ellen. *p*

Malc. (What words of ter - ror do I hear!)

Rod. ('Tis but for El-len that I fear!)

hor - der side, *p* your

Doug. (The ti - - dings me - nace dan - ger near!)

f *p*

(What word of ter - ror do I

('Tis but for

counsel in the streight I show.

The ti - - dings me - nace

p

hear, what word of ter - ror do I hear?)

El - len, but for El - len that I fear!)

(My soul's de - fi - ance is sin - cere.)

dan - ger, dan - ger near!)

ff

Douglas.

B

Brave Rod'rick, tho' the tempest roar, it may but thun-der and pass

p

o'er, for thee, sub-mission, hum - - bled pride, shall turn the

Rod.

No, nev - er!

monarch's wrath a-side, poor

mf *fp*

remnants of the Bleeding Heart, El-len, El-len and I will seek a-part the

cresc.

re-fuge of some fo - rest cell, there like the hunt - ed quarry dwell, till the pur-

p *staccato*

suit be pass'd and o'er. No, nev - er! Blast - ed be yon pine, if from its

shade in dan - ger part the lineage of the Bleeding Heart.

Hear my blunt speech, grant me this maid to

wife, — thy counsel to mine aid. Grant me, grant me

this maid to wife; when the loud pipes my bridal tell, the Links of Forth shall hear the

(FENC.)

knell, the guards shall start in Stirling porch, and when I light the nup-tial

torch, a thou-sand vil-la-ges in

flames shall scare the slum-bers of king

James Douglas.
Rod-rick, no more! I here de-cide, my

daughter cannot be thy bride. The

E

(A - gain I breathe, a - gain I
A - way fore - bo - ding, wel - come
death - - pangs of long che - rish'd hope
('Twere wrong to let him bide in
hope, but ah, what per - ils round me
hope, my dear - - - est El - len, calm thy -
scarce in my ra - ging breast have scope, but
hope, a fa - ther's task it was to
close, I quail be - fore that spi - rit proud,
fears, to guard thee hence - forth I am vowed, no
strugg - ling with my spi - - rit proud, con -
check al - tho' thun - der - come truth avowed, to

lest to his ven - - - grance we are vowed. *pp*

per - - - ils daunt my spi - rit proud *pp* A -

vul - sive heaves - - - its che - quer'd shroud. The death - pangs of

an - ger fire his spi - rit proud.

A - gain I breathe, a - gain I hope,

way fore - bo - ding, welcome hope, my -

long che - rish'd *pp* hope scarce in my ra - ging

'Twere wrong to let him bide in hope,

but ah, what per-ils round me close, I

dear - - - est El - - len, calm thy - - - fears, - - - to

breast have scope, but strugg-ling with my

a fa - - - ther's task it were to check, al -

quail be-fore that spi - rit proud, lest to his ven -

guard thee hence forth I am vowed, no per - - - ils

spi - - rit proud, con - vul - sive heaves.

tho' thun-wel - come truth avowed, to an - ger

- - geance we are vowed.

daunt my spi - rit proud, no per - - - ils daunt my spi-rit

its che - quer'd shroud.

fire his spi - rit proud,

F Male.

proud.

Rod.

Back, beardless boy! My roof, this

Malc.

Perish, perish my
maid, thank thou for punish-ment de-layed!

name, if aught af-ford its chieftain's safe-ty save his

Ellen.

Mal - - - colm, with-hold!
sword.
Rod.
Dougl. Back!
Chief - - tains, fore - go, I hold the first who strikes, my foe.

Rod. G

Rest safe till morn - ing,

pi - - ty 'twere, such cheek should feel the mid - night

air. Then may'st thou to

James Stew - art tell, Rodrick will keep the lake and fell. Fear

Malc.

nothing, for thy fa - - v'rite hold, the spot, an

H

an - gel deign'd to grace, is bless'd Tho'

robbers haunt the place. Brave Douglas, lovely Ellen, nay, naught of parting will I

say; Earth does not hold a lone - - some glen, a

glen so se-cret, but we meet a-gain, Chieftain,

we too shall find an hour.

No 11. Anathema.

Largo.
Roderick.

Woe to the clans-man who shall view this

symbol of sepulchral yew, for get-ful that its branches grew where weep the

heav'ns their holiest dew, on Alpine's dwelling low!

Tenori.

Bassi.

Woe to the traitor, woe!

Woe to the traitor, woe!

A

Woe _____ to the wretch, who fails to rear at this dread

sign the ready spear, For as the flames this symbol sear, his

home, the refuge of his fear, a kindred fate shall know!

Soprano.
Sunk _____ be his home in em- bers red, and curs- ed be the

Contralto.
Sunk _____ be his home in em- bers red, and curs- ed be the

B

meanest shed, that e'er shall hide the houseless head we doom to want and woe!

meanest shed, that e'er shall hide the houseless head we doom to want and woe!

B

Rod.

When flits this cross from man to

man, Vich Al-pine's summons to his clan.

Burst be the ear that fails to heed, palsied the foot that shuns to

speed; and be the grace to him de-nied, hought

pp *cresc.* *f*

by this sign to all be-side!

Sopr. and Contr.

Ten.

Bass.

A men.

A men.

A men.

Which spills the foremost foe-man's life that par-ty

Which spills the foremost foe-man's life that par-ty

Which spills the foremost foe-man's life that par-ty

Which spills the foremost foe-man's life that par-ty

conquers in the strife.

conquers in the strife.

conquers in the strife.

conquers in the strife.

S.I.W. 719

No 12. Chorus.Hymn and Solos.

Moderato.

Soprano.

Contralto.

Tenore. *dolce*

Basso. It was but with that

Moderato.

ear - ly dawn. that Rod' - rickDhu had proudly sworn to drown his love in *cresc.*

Nor think _____ of El - len Dou - glas.

war's wild roar, nor think of Ellen Douglas more, _____ no

Nor think of El - len

more. *dolce*

Eve finds the chief like rest - less ghost, still hov'ring near his trea - sure

more.

more.

lost. *p*

For tho' his haughty heart de - ny a parting meeting to his

To his

A meet - ing. *p*

A

eye, to his eye, to his eye.

eye, to his eye, to his eye.

p

a meet - ing, a meet - ing, still fond - ly strains his

meet - ing, a meet - ing, a meeting to his eye. *A*

His anxious ear, the

anxious ear, *cresc.* *f*

His an - xious ear, the

cresc. *f*

accents of her voice, the

accents of her voice, the

the accents of her voice, *p*

accents of her voice, the

dim. *p*

Rod.

I list in vain,

ac - cents of her voice to hear.

ac - cents of her voice to hear.

her voice to hear.

ac - cents of her voice to hear.

p

Recit.

bestill, bestill, the breeze that wakes to sound the rustling

trees. Bestill, be still;

a harp I hear, a harp now swelling

high attuned to sa - - - cred

Ellen.
A - - ve Ma - ri - a, a - - ve Ma -
miustrelsy



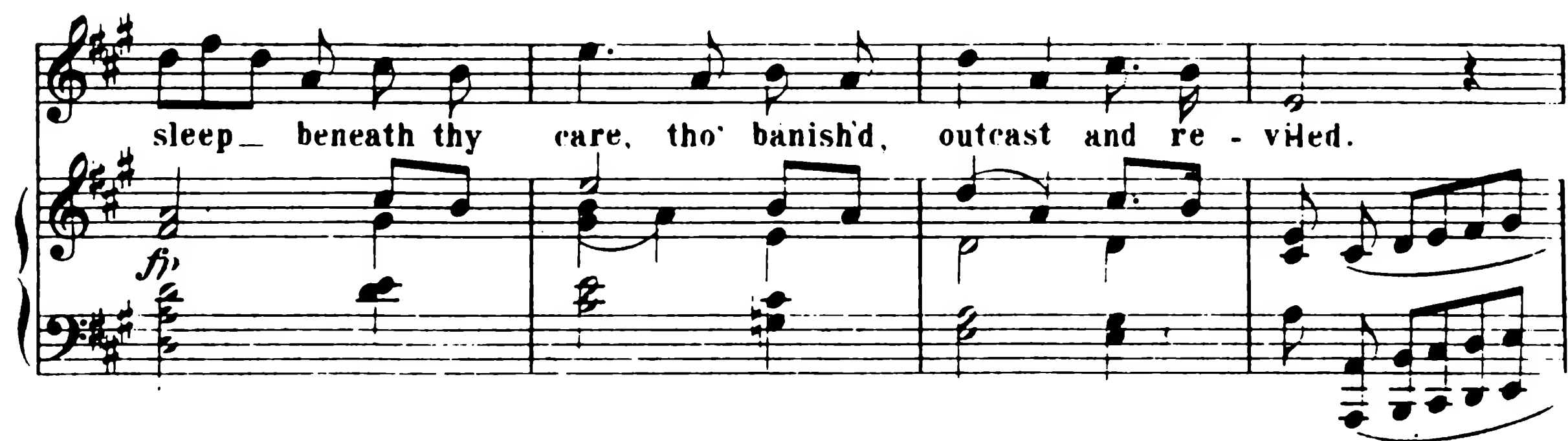
ri - a, mai - den mild, mai - den mild! Lis -



- ten to a mai - den's pray'r, thou canst hear tho' from the



wild, thou canst save a - mid de - spair, safe may we



sleep beneath thy care, tho' banish'd, outcast and re - vied.



Mai - den, hear a mai - den's pray'r! Mo - ther, hear a

cresc.

sup - pliant child. A - - ve Ma - ri - a,

p *p* *Red.* * *Red.*

a - - ve Ma - ri - - a. *Rod.* What melting voice attends the

pp * *Red.* * *Red.* *

strings? 'Tis El - len, or an an - gel sings.

p *f* *pp* *Red.*

B Ellen. A - - ve Ma - ri - a, a - - ve Ma - ri - a un - de -

filed, un - de - filed. Foul de - mons of the earth and

p

air from this their won- - ted haunt ex - iled — shall flee be - fore — thy presence

fair; we — bow us to our lot of care beneath thy guidance reconcil'd.

Hear for a maid a mai - - den's pray'r, and for a

cresc.

fa - - ther hear a child. A - - ve Ma - ri - a,

a - - ve Ma - - ri - - a! It is the last...

pp

the last time e'er that angel voice shall Rod' - - rick

Pia.

pp

Alla marcia.

hear!

Soprani. His stride hied has - tier down the mountain side,

Tenore. His stride hied has - tier down the mountain side,

Bass. His stride hied has - tier down the mountain side,

His stride hied has - tier down the mountain side,

ff

p

Where muster'd in the vale be - - low, Clan,

p staccato

p A

A various scene the clansmen made,

Alpines men in martial show. A various scene,

various scene, some sat, some slow -

p a various scene, some sat,

A various scene, some stood,

C some stood, some

ly strayed,

but most with man-tles fold-ed

slow - ly strayed,

pp 3

couched,

couched,

round, were couched to rest up - on the ground,

couched to

cresc.

most with mantles fold - ed round, were couched,

rest up - on the

cresc.

D

scarce to be known, scarce to be known by cu - rious

scarce to be

ground, scarce to be known, scarce to be known by curious

D

mf

eye, from the deep heather. from the heather where they
known from the deep heather, from the heather where they
from the deep heather. from the heather where they

lie, un-less where here and there a blade. a blade or lan-ce's point, a
lie, un-less where here and there a blade. a blade or lan-ce's point, a
lie, un-less where here and there a blade, or lan-ce's point or lan-ce's
lie, un-less where here and there a blade, or lan-ce's point or lan-ce's

glimmer made like glowworm twinkling. twinkling thro' the shade, or lan.
glimmer made like glowworm twinkling, twinkling thro' the shade, or lan.
point like glowworm twinkling, twinkling thro' the shade, or lan.
point like glowworm twinkling, twinkling thro' the shade, or lan-ces'

E

Rod.

My warriors see me through the
— ce's point like glowworm twink-ling.

— ce's point like glowworm twink-ling.

— ce's point like glowworm twink-ling.

point like glow - worm twink - ling.

p

gloom, they know my plaid, my eagle plume. Now —

love, now — love, — to thoughts of

cresc. *f*

glo - ry must give

[illegible]

The musical score is written for voice and piano. It consists of three staves. The top two staves are for the vocal parts (Soprano and Alto/Tenor), and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with the lyrics "Wel. - - - come!" on a long note. The piano accompaniment begins with a series of chords and arpeggios, marked with dynamics such as *pp* (pianissimo), *ff* (fortissimo), and *p* (piano). The score includes various musical notations like eighth notes, sixteenth notes, and rests.

This image shows a musical score for 'The Swan' from 'The Nutcracker'. The score is written for three staves: two for the vocal soloist (Soprano and Alto) and one for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal staves contain lyrics in both French and English. The piano part features a delicate melody in the right hand and a supporting bass line in the left hand, with various musical notations such as triplets, slurs, and dynamic markings like *pp* and *ff*.

End of the first part.

PART II.

Nº 13. Choral Narrative and Ballad.

Andante moderato.

p *mf* *p* *mf* *f* *cresc.* *f* *mf* *p*

Sopr. **A**

Cont.

Ten. *mf*

Basso. Fitz James! And Murdoch,

cresc. *f* *p*

win-ding down the rid-ges of the moun-tain brow, be-side the stream-let took their

dolce
All in the Trosach's glen was
dolce
All in the Trosach's glen was
way, that joins Loch Ka-trine to A-chray.

still, noon - tide was sleep - ing on the hill!
still, noon - tide was sleep - ing on the hill!
p was still, sleep - ing on the hill!
p was still. sleep-ing on the hill!

cresc.
All in the Trosach's glen was still, noon tide was
cresc.
All in the Trosach's glen was still. noon - tide was
Was still.
Was still.
cresc.

B
sleep - ing on the hill. When lo! a wasted fe-male
sleep - ing on the hill.
sleep - ing on the hill.
sleep - ing on the hill.

B
f

p
form stood on a cliff be-side the way, and glan-cing round her rest-less
p

eye up-on the wood, the rock, the sky, seem'd naught to mark, naught to naught to naught to naught to

yet all to spy. mark, yet all to spy. mark, yet all to spy. mark, yet all to spy.

The Tartan plaid she first descried and shriek'd till all the rocks re-

Sopr. *As loud, as loud she laughed, when near they drew.*

Bass. *plied.*

Sopr. *For then the low-land garb she knew.—*

Alto. *And then she*

Bass. *And then her hands — she wild-ly wrung.*

wept.

and then, — and then she sung.

Blanche.

mf

'Twas thus my hair they bade me braid, it was my bri-dal morn, they

mf *dolce*

said. they bade me to the church re - pair and my true love — would

meet me there, but woe be - tide the cru - el guile, that drown'd in

blood the mor ning smile! And woe be tide the vi - sion fair. — I on - ly

wa - - ken to — des - - pair!

pp *pp*

Nº 14. Duet and Ballad with Chorus.

Moderato. Fitz James.

A - - las! poor maid! what means her

pp

This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a half note 'A', a dotted half note 'las!', a quarter note 'poor', a quarter note 'maid!', and a half note 'what means her'. The piano accompaniment starts with a piano (*pp*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

lay? she hov - ers o'er the hol-low way and flut - ters wide her mantle gray,

This system contains measures 5 through 9. The vocal line continues with a half note 'lay?', followed by a half note 'she', a dotted half note 'hov - ers o'er the', a quarter note 'hol-low way and', a quarter note 'flut -', a quarter note 'ters wide her', and a half note 'mantle gray,'. The piano accompaniment continues with the same rhythmic pattern.

as the lone he - ron spreads his wing by

This system contains measures 10 through 14. The vocal line begins with a half note 'as the lone', followed by a dotted half note 'he -', a quarter note 'ron', a quarter note 'spreads', a quarter note 'his wing', and a half note 'by'. The piano accompaniment continues with the same rhythmic pattern.

twi - - - light o'er a haunt - - - ed spring.

This system contains measures 15 through 19. The vocal line begins with a half note 'twi -', followed by a dotted half note 'light o'er a', a quarter note 'haunt -', a dotted half note 'ed', and a half note 'spring.'. The piano accompaniment continues with the same rhythmic pattern.

A *p* *Sop.*
 Mur-doch, con-temptuous of her woe, aimed at the girl with tight-en'd

p *Cont.*
 Mur-doch, con-temptuous of her woe, aimed at the girl with tight-en'd

p *Ten.*
 Mur-doch, con-temptuous of her woe, aimed at the girl with tight-en'd

p *Bass.*
 Mur-doch, con-temptuous of her woe, aimed at the girl with tight-en'd

A
p

Fitz James.

Now if thou strik'st her but one blow, I'll hurl thee from the

bow.

bow.

bow.

bow.

cresc.

Blanche.

Thanks, thanks.

cliff as far as ev-er pea-sant cast a bar.

B Blanche.

See, the pen - nons I pre - pare to seek my true love thro' the

air. I will not lend you sa - vage

groom, to break his fall one dow - ny plume.

Hush thee

Ah! Ah! Ah! Thou look'st

poor maid - en, and be still, and he still,

kind - ly. Thou look'st kind - ly. and I will.

Larghetto a piacere.

For oh! my sweet Wil-liam was for-res-ter true, he stole poor Blanches

heart a-way! His coat was all of the green-wood hue, and so blithe-ly he trill'd the

Tempo I.

Recit.

Low-land lay. It was not that I meant to tell, but thou art

Recit.

a tempo

wise and guessest well.

Sopr. fear-ful-ly,

Alto. Still on the clausman fear-ful-ly, she

Ten. fear-ful-ly,

Basso. fear-ful-ly,

a tempo

fear-ful-ly,

p *cresc.*
 Then turn'd it on the knight.
 fix'd her ap-pre-hen-sive eye,
 And then

Blanche. *Allegretto.*
 The toils are pitch'd and the stakes are set,
riten. her look glanced wild-ly o'er the glen.
riten.

ev-er sing-ing mer-ri-ly, mer-ri-ly! the bows they bend and the knives they whet,

Hun-ters live so chee-ri-ly! It was a stag, a stag of ten, bear-ing its bran-ches

stur-di-ly, he came state-ly down the glen ev-er sing har-di-ly, har-di-ly. *p*

Her *p*

Her *p*

Her *p*

Her *p*

C

words thrill'd to his heart, as having more meaning than a maniac's ra-ving.

words, thrill'd to his heart, as having more meaning than a maniac's ra-ving.

words thrill'd to his heart, as having more meaning than a maniac's ra-ving.

words thrill'd to his heart, as having more meaning than a maniac's ra-ving.

C

Blanche.

It was there he met with a wound-ed doe,

p *pp* *pp*

she was bleed-ing deathful-ly, she warn'd him of the toil_ be-low,

Oh! so faith-ful-ly, faith-ful-ly! he had an eye and he could heed,

ev-er sing wa-ri-ly, wa-ri-ly! He had a foot and

he_ could speed, Hun-ters watch so nar-row-ly!

Tempo I.

Flash'd on Fitz James, the per-fi-dy of

Flash'd on Fitz James, the per-fi-dy of

Flash'd on Fitz James. the per-fi-dy of

Tempo I.

Flash'd on Fitz James. the per-fi-dy of

him who feign'd his guide to be, not like a stag, who spies the
 him who feign'd his guide to be, not like a stag, who spies the
 him who feign'd his guide to be, not like a stag, who spies the
 him who feign'd his guide to be, not like a stag, who spies the

pp *pp* *pp* *pp*

f *p*

snare, but li - on of the hunt a - ware, he waved at once
 snare, but li - on of the hunt a - ware, he waved at once
 snare, but li - on of the hunt a - ware, he waved at once
 snare, but li on of the hunt a - ware. he waved at once

f *ff* *ff* *ff*

Fitz James.

Dis - close thy trea - che - ry, or
 his blade on high.
 his blade on high.
 his blade on high.
 his blade on high.

f

Allegro agitato.

Sop.

p

FITZ JAMES

die! — Forth, at full speed the clausman

Forth, at full speed the clausman

Forth, at full speed the clausman

Forth, at full speed the clausman

Allegro agitato.

Forth,

at full speed

the clausman

cresc.

flew, but in his race his bow he

flew, but in his race his bow he

flew, but in his race his bow — he

flew, but in his race his bow he

p *cresc.*

drew. The shaft just grazed Fitz James - 's crest, and thrill'd, and thrill'd in

drew. The shaft just grazed Fitz James - 's crest, and thrill'd, and thrill'd in

drew. The shaft just grazed Fitz James - 's crest, and thrill'd, and thrill'd in

drew. The shaft just grazed Fitz James - 's crest, and thrill'd, and thrill'd in

p *cresc.* *f*

D

Blanche's-fa-ded breast. Mur-doch of Al-pine, prove thy

Blau - - ches-fa-ded breast. Mur-doch of Al-pine, prove thy

Blanche's-fa-ded breast. Mur-doch of Al-pine, prove thy

Blanche's-fa-ded breast. Mur-doch of Al-pine, prove thy

speed, for ne'er had Al-pine's son such need.

speed, for ne'er had Al-pine's son such need.

speed, for ne'er had Al-pine's son such need.

speed, for ne'er had Al-pine's son such need. With heart of fire and foot of

Fate judges of the rapid

wind the fierce a-ven-ger is be-hind.

E. J.

The prize is life! life!

strife, the for - feit death! life!

The for - feit death

life! ne'er

life! ne'er

life! Thine ambush'd kin — thou ne'er shalt see,

life! ne'er

thou ne'er shalt see, the fire - ry sax - on gain on thee, the

thou ne'er shalt see, gain on thee,

ne'er, thou ne'er shalt see, gain on thee,

thou ne'er shalt see, gain on thee,

fi-ry Sax-on gains on thee, resist-less, resistless

gains on thee, resist-less, resistless

gains on thee, re-sist-less

gains on thee, re-sist-less

speeds the dead-ly thrust. As lightning strikes the pine,

speeds the dead-ly thrust. As lightning strikes the pine,

speeds the dead-ly thrust. As lightning strikes the pine,

speeds the dead-ly thrust. As lightning strikes the pine,

strikes the pine to dust.

strikes the pine to dust.

strikes the pine to dust.

strikes the pine to dust.

Tempo I.

p The knight now wend - - - ed back his way to where the damsel

p The knight now wend - - - ed back his way to where the damsel

p The knight now wend - - - ed back his way

Tempo I.

The knight now wend - - - ed back his way

p

Qu.

bleeding lay, and sought to staunch the life.

bleeding lay, and sought to staunch the life.

cresc.

to where the damsel bleeding lay, and sought to

cresc.

to where the damsel bleeding lay, and sought to

cresc.

to staunch the life that streamed a - way.

to staunch the life that streamed a - - way.

staunch the life, to staunch the life that streamed a - way.

staunch the life, to staunch the life that streamed a - - way.

Qu.

espress.
p dim.

Larghetto.
BLANCHE.

Stran-ger. it is in vain. I die. I die, I die! and something
FITZ JAMES.

Larghetto. A-las!

pp.

tells me in thine eye, that thou. thou wert mine avenger born.

A-las! poor

cresc. *f.*

G
Seest thou this tress? oh! I have worn this little tress of yel - low hair thro
maid. a -

pp.

danger. frenzy and despair, now let it in thy hel-met shine.

las. Yes,

(cresc.) *f*

Oh! by thy knight-hood's - honor'd sign, when thou shalt

It shall sadly in my hel-met shine,

f

see a dark - some man, who boasts him chief of Al - pine's clan, be thy heart

fp

hold. thy weapon strong and weak — poor Blanche of Devans wrong.

God in my

f *p* *pp*

need be my re- - lief, as I wreak this on you-der chief. by Him whose

word is truth. I swear, no other fa-vour will I wear, till this sad

to- ken I em - - brue in the best blood of Rodrick Dhu:

by pass and fell, avoid the path, oh!

God. fare-well, fare-well!

N^o 15. Duet.

Fitz James and Roderick.

Allegro.

Fitz James.

Roderick.

Thy name and purpose! Saxon, stand!

stranger!

What — dost thou de - sire?

Rest and a guide, and food and fire — in vain I

can - not now — of thee re - quire.

No! —

Art thou a friend to Roderick? Then

I dare, I dare, I dare

dar'st not call thy-self a foe? Thou dar'st not, thou dar'st not, thou

cresc.

to him and all his band, he brings to aid his murd'rous hand.

dar'st not!

f *p* *colla voce* *a tempo* *p*

Each word against his he-nour spoke of me de-mands a

fp *sf*

ven - ging stroke: yet more, upon thy fate tis said,

pp *cresc.*

Upon my fate a mighty
a mighty au - - - gury is laid,

f *dim.* *p*

B

au - gu - ry?

but not for Clan nor kindred's cause will I de - part from .

p

honour's laws, as sail a wea - ry man were shame, shame,

f *p* *f* *p* *f*

shame, and stran - - - ger is a ho - ly name. Gni - - dance and

p *pp* *cresc.*

Roderick.

rest, and food, and fire, in vain he nev - er must.

The first system shows Roderick's vocal line in a bass clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in common time (C). Dynamics include *f* (forte) and *p* (piano). The lyrics are: "rest, and food, and fire, in vain he nev - er must."

— of me re - quire. Then rest thee here till dawn — of day, my-

The second system continues the vocal line and piano accompaniment. The lyrics are: "— of me re - quire. Then rest thee here till dawn — of day, my-".

self will guide thee on the way as far as Coilantogle ford. From thence —

The third system continues the vocal line and piano accompaniment. The lyrics are: "self will guide thee on the way as far as Coilantogle ford. From thence —".

Fitz James.

Roderick. I take thy cour-te-sy, by

thy warrant be thy sword.

The fourth system shows Fitz James's vocal line in a treble clef. The piano accompaniment continues. The lyrics are: "Roderick. I take thy cour-te-sy, by thy warrant be thy sword."

Fitz James.

heav'n, — as free - ly as 'tis ho - bly giv-en.

The fifth system continues Fitz James's vocal line and piano accompaniment. The lyrics are: "heav'n, — as free - ly as 'tis ho - bly giv-en."

Fitz James.

Rest, rest, safe - ly rest, the bittern's cry sings us the
 Roderick. Rest, rest, safe - ly rest, the bittern's cry sings us the

lake's wild lul-la-by, for - get we're foes, and side by side,
 lake's wild lul-la-by, for - get we're foes, and side by side,

lie peace-ful down like bro - thers tried, and sleep un-til the
 lie peace-ful down like bro - thers tried, and sleep un - til the

dawn - ing beam pur - ple the moun-tain and the
 dawn - ing beam pur - ple the moun-tain and pur - ple the

stream, sleep un - til the dawn - ing beam

stream, sleep un - til the dawn - ing beam

pur - ple the mountain and pur - ple the stream. Rest,

pur - ple the moun - tain and pur - ple the stream. Rest,

rest, safe - ly rest, safe - ly side by

rest, safe - ly rest, safe - ly side by

side, rest, rest, safe - ly rest,

side, rest, rest, safe - ly rest,

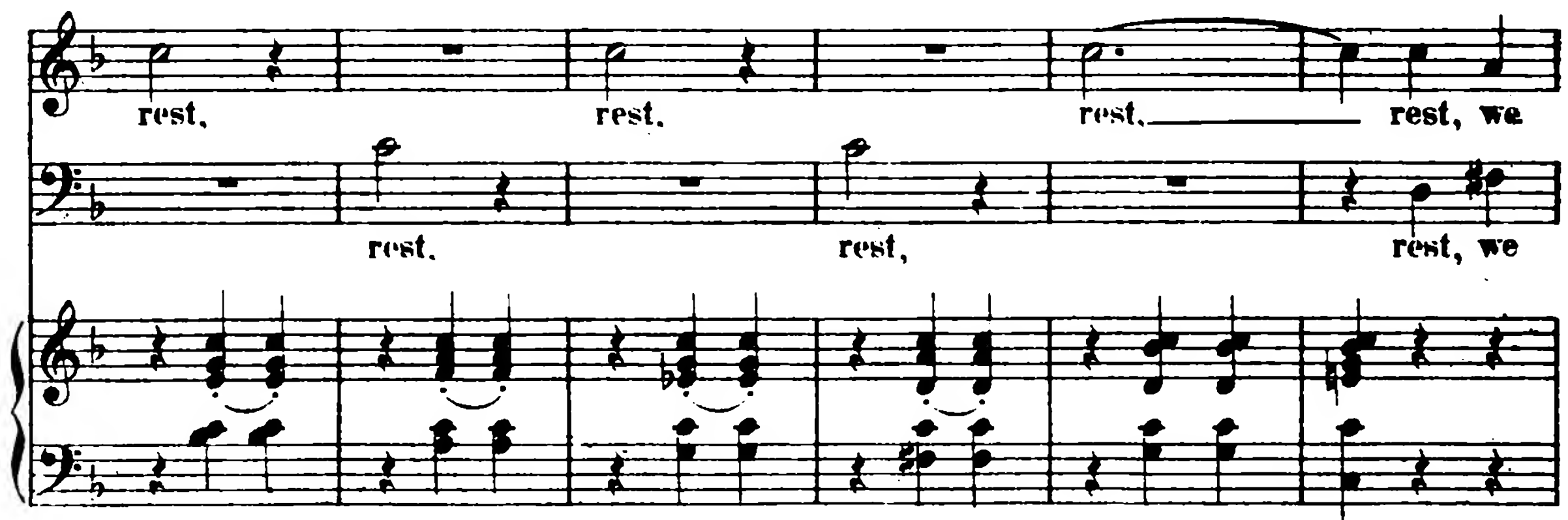
pp



rest, rest, safe - ly rest, safe - ly,
rest, rest, safe - ly rest, safe - ly rest, safe - ly,



lie peace - ful down like bro - thers tried,
lie peace - ful down like bro - thers tried,



rest, rest, rest, rest, we
rest, rest, rest, we



like bro - thers tried.
like bro - thers tried.

Nº 16. Song.

Roderick.

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Allegro marziale.

Roderick.

This fertile plain, that soften'd
vale, were once the birthright of the Gael, the stran - ger came with i -
- ron hand, and from our fa - thers rest the land. Where dwell we
now! See rudely swell crag o - ver crag, and fell o'er
fell; ask we the sa - vage hill we tread for fat - tend steer or house - hold

bread, ask we for flocks these shin - gles dry, and well the mountain might — re-

ply, well, — the mountain might re - ply: To you,

as to your sires of yore, belong the target and clay - more! I give you

shel - ter in my breast, your own good blades, your own good blades, your own good

blades, your own — must win the rest.

B

Pent in this for-tress of the North, thinkst thou we

will not sal-ly forth, to spoil the spoil-er as we may — and from the

rob-ber rend the prey? ay! by 'my soul,

while on yon plain the Sax-on rears one shock of grain, while of ten

thou-sand herds there strays but one a-long yon riv-er's maze, the Gael, of

plain and riv - er heir, shall with strong hand redeem his share, the

Gael shall re - deem his share; Where dwell the moun - tain chiefs, who

hold that plund'ring Low - land field and fold; is aught but re - tri - bu - tion

true? Seek o - ther cause, seek o - ther cause, seek o - ther cause, o - ther cause

—'gainst Rod' - rick Dhu.

N^o 17. Duet with Chorus.

Fitz James.



Roderick.

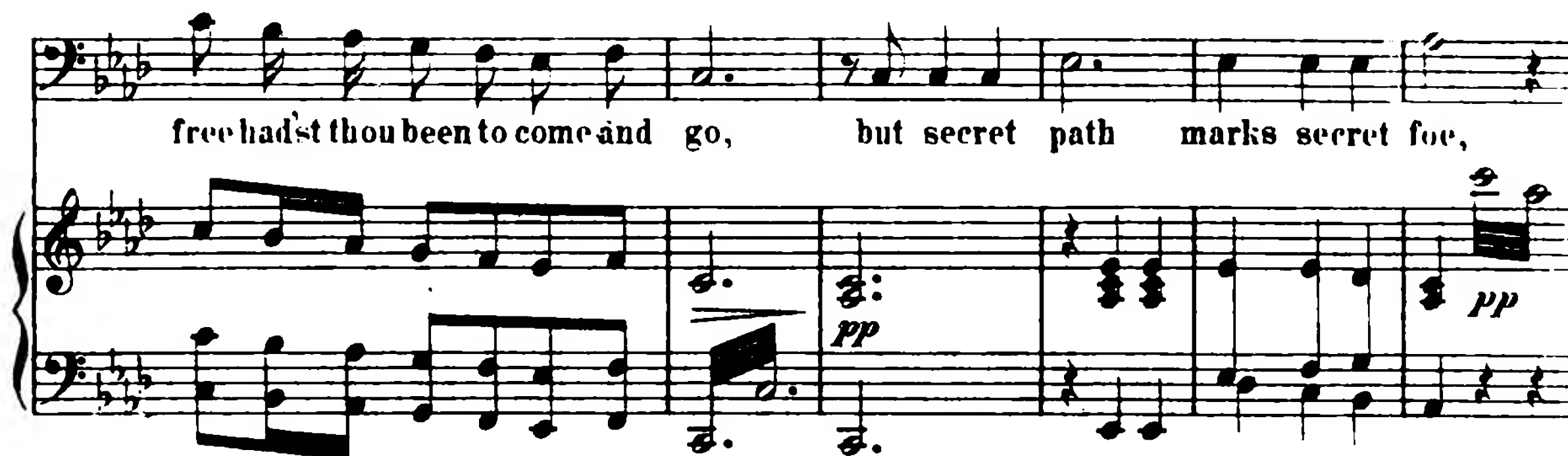
What deem ye of my



R.H.

Fitz James.

Roderick.



A

nor yet for this — ev'n as a spy hadst thou un-heard be doom'd to

mf *cresc.* *sf*

Fitz James.

die, save — to ful-fil an au-gu-ry. **E-**

p *f*

R.H.

nough, I am by promise tied to match me with this man of pride,

p

nor dare I rest un - til I stand be - fore him and his re - bel band.

f *p*

Roderick.

Have then thy wish.

f *p* *a piacere*

What say'st thou now?

Tenori. *ff* Rod'igh Vich Alpine, Dhu ho - ie - - roe!

Chorus of Clansmen. *ff*

Bassi.

a tempo

These are Clan Al - - pine's war - - riors true!

ff

B Fitz James.

and Sax-on, I _____ am Rod' - rick Dhu. Come

one, come all, the rock shall fly from its firm

sf

base _____ as soon as I! Fear nought, nay, that I need not say, but

doubt not aught of mine ar - ray, thou art my guest; I pledged my

word as far as Coil - an - to - gle ford; nor would I

call _____ a Clans-man's brand _____ for aid _____ a - gainst _____

one valliant hand. Though on our strife _____ lay every

vale rent by the Sa-xon from the Gael.

Andante assai.

p *cresc.* *f*

p The chief in si-lence

p The chief in si-lence

p The chief in si-lence

p The chief in si-lence

cresc.
strode be-fore, and reach'd that torrent's sounding shore,
cresc.
strode be-fore, and reach'd that torrent's sounding shore,
cresc.
strode be-fore, and reach'd that torrent's sounding shore,
cresc.
strode be-fore, and reach'd that torrent's sounding shore,

p dol.
which, daughter of three mighty lakes, from Venna-char in sil-ver
p dol.
which, daughter of three mighty lakes, from Venna-char in sil-ver
p dol.
which, daughter of three mighty lakes, from Venna-char in sil-ver
p dol.
which, daughter of three mighty lakes, from Venna-char in sil-ver

cresc. f. p pp
breaks, from Venna-char in silver breaks.
cresc. f. p pp
breaks, from Ven-a-char, from Venna-char in silver breaks.
cresc. f. p pp
breaks, from Ven-a-char, from Venna-char in silver breaks.
cresc. f. p pp
breaks, from Ven-a-char, from Venna-char in silver breaks.

cresc. f. p

Tempo I.

RODERICK.

Bold Saxon! to his promise just, Vich

Al-pine has discharged his trust. For this is Coil-an-to-gle

E
FITZ JAMES.

ford, and thou must keep thee with thy sword. 'Till now I never have de-

layed when foeman bad me draw my blade, but my deep debt for life pre-

served a better meed had well de-served. Can nought but blood.

— our feud a - tone. Are there no means?
RODERICK. *f*
 No, no, — stran-ger, none.

The Saxon cause rests on thy steel, for thus spoke fate: who spills the

fore-most foe - - man's life, his party con - - quers

crsr. *f*

F
 The rid - dle is al - rea - dy read, for lies red
 in the strife.

fp

Murdochstark and dead, thus Fate - has solv'd the prophie-cy, then

L.H.

fp

yield to fate, and not to me. I yield not,

RODERICK.

fp

I! to man nor fate.

fp

Not yet prepared? I hold as light thy valour as of ear - pet knight,

fp

who ill deserved my courteous care, and whose best boast is but to

fp

legato

p

I thank thee,
wear a braid of his fair lady's hair!

Rodrick, for the word, it nerves my heart, it steels my sword, for I have sworn this

braid to stain with the best blood that warms thy vein!

H
Now truce farewell, and ruth begone, in
Now truce farewell, and ruth begone,

blood we must our feud a-tone, yield, chief-tain, yield, or by
 in blood we must our feud a-tone, thy threats, thy threats, thy
 him who made the world, thy heart's blood, thy heart's blood dyes my
 mer-cy I de-fy, let recreant yield who fear to
 blade, now truce farewell, and ruth begone, in blood we must our
 die, now truce farewell, and ruth begone, in blood we must our
 feud a-tone, yield, yield, yield chief-tain,
 foud a-tone, thy threats, thy mer-cy, I de-

S.L.W. 723

yield!

fy!

ff

ff

silent.

dim.

N^o 18. Coronach.

Adagio.

pp

Sopr. He is gone on the mountain, he is

Cont. He is gone on the mountain, he is

Ten. He is gone on the mountain, he is

Bass. He is gone on the mountain, he is

lost from the fo- rest, like a sum-mer dried foun-tain, when our

lost from the fo- rest, like a sum-mer dried foun-tain, when our

lost from the fo- rest, like a sum-mer dried foun-tain, when our

lost from the fo- rest, like a sum-mer dried foun-tain, when our

cresc

need was the sorest. The font re- ap-

need was the sorest. The font re- ap-

need was the sorest. The font re- ap-

need was the sorest. The font re- ap-

pp

pear - ing, from the rain drops shall bor - row, but to us comes no

pear - ing, from the rain drops shall bor - row, but to us comes no

pear - ing, from the rain drops shall bor - row, but to us comes no

pear - ing, from the rain drops shall bor - row, but to us comes no

cresc.

cresc.

cheer-ing, to Rod' - rick, to Rodrick no mor -

cheer-ing, to Rod' - rick, to Rodrick no mor -

cheer-ing, to Rod' - rick, to Rodrick no mor -

cheer-ing, to Rod' - rick, to Rodrick no mor -

f

pp

f

pp

f

pp

row. Fleet foot on the cor-rie, sage counsel in cumber.

row. Fleet foot on the cor-rie, sage counsel in cumber;

row. Fleet foot on the cor-rie, sage counsel in cumber.

row. Fleet foot on the cor-rie, sage counsel in cumber.

pp

cresc.

pp

cresc.

ff *mf* *dim.* *p*

Red hand in the fo-ray. How sound is thy slumber, thy

Red hand in the fo-ray. How sound is thy slumber, thy

Red hand in the fo-ray. How sound is thy slumber, thy

Red hand in the fo-ray. How sound is thy slumber, thy

ff *mf* *dim.* *p*

pp

slumber, thy slumber. Like the dew on the mountain, like the

slumber, thy slumber. Like the dew on the mountain, like the

slumber, thy slumber. Like the dew on the mountain, like the

slumber, thy slumber. Like the dew on the mountain, like the

pp *p*

cresc.

foam on the riv-er, like the bubble on the foun-tain, thou art

foam on the riv-er, like the bubble on the foun-tain, thou art

foam on the riv-er, like the bubble on the foun-tain, thou art

foam on the riv-er, like the bubble on the foun-tain, thou art

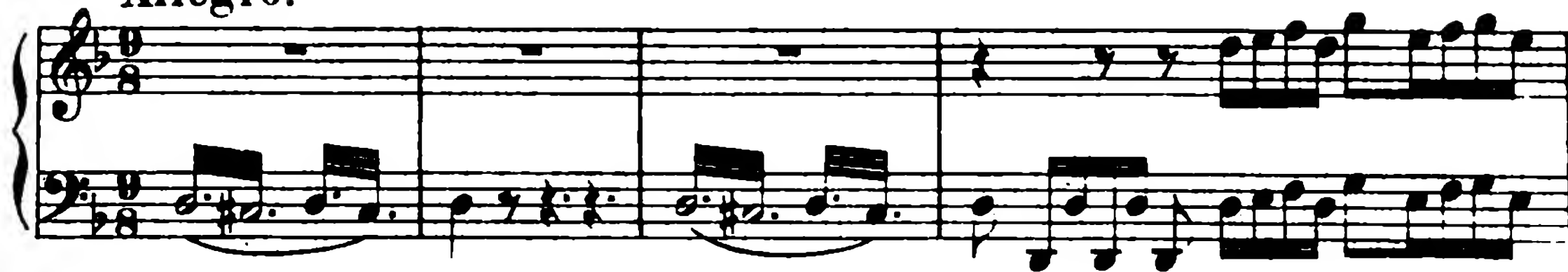
cresc.

S.I.W.728

Nº 19. Soldier's Song

(with Chorus.)

Allegro.



John of Brent.

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics "Our vi - car still preach - es that Pe - ter and" are written below the vocal line. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A piano dynamic marking 'p' is present.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "Poul — laid a swinging long curse — on the bon - ny brown". The piano accompaniment maintains the same rhythmic pattern.

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "bowl, — that there's wrath and des - pair — in the jol - ly black". The piano accompaniment continues with the same rhythmic pattern.

The fourth system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "jack, — and the sev'n dead - ly sins — in a fla - gon of". The piano accompaniment continues with the same rhythmic pattern.

sack.

Tenori. *ff*

CORO of Yet whoop, Barn - by! off with thy li - quor, drink up - - sees out

SOLDIER.

Bassi. *ff*

Yet whoop, Barn - by! off with thy li - quor, drink up - - sees out

Our vicar, he

and a fig — for the vi-car.

— and a fig — for the vi-car.

calls it perdi - tion to sip — the ripe ruddy dew — of a woman's dear

lip, says that Beelzebub lurks — in her ker-chief so sly, — and Ap.

pol - lyon shoots darts from her mer - ry black eye.

Yet whoop,

Yet whoop,

ff sf

Jack! kiss Gillian the quicker, 'till she bloom like a rose, and a fig for the

Jack! kiss Gillian the quicker, 'till she bloom like a rose, and a fig for the

Our vi-car thus preach - es, and why should he

vi - car.

vi - car.

f

not? For the dues of his cure — are the placket and pot, and 'tis right of his

office poor lay-men to lurch, — who in-fringe the do-mains —

of our good mother Church!

Yet whoop, bul - ly boys, off with your liquor, sweet

Yet whoop, bul - ly boys, off with your liquor, sweet

And a fig — for the vi - car!

Mar-jorie's the word — and a fig, whoop!

Mar-jorie's the word — and a fig, whoop!

No 20. Dialogue.

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Ellen and John of Brent with Chorus.

Allegro Marziale.

Ellen.

John of Brent.

Tenori.

CHORUS of SOLDIERS.

Allegro brillante.

Beat, beat for ju - bi - lee the drum, a maid and minstrel hither

For - bear, for - bear, for - bear, your mirth and rude a -

come, beat, beat, beat the drum, a

larm! For none shall do them harm, none shall do them harm,
 maid and minstrel hither come, beat, beat

John of Brent.

Would ye strike doe be-side our lodge, and
 none shall do them shame or harm.
 for joy the drum.

yet like jea-lous niggards, grudge to pay the for-res-ter his fee?

I'll have my share!
 None shall do them harm none shall do them harm,
 Beat for joy the drum, beat for joy the

I'll have my share. I'll have my share, how-
 none shall do them harm. none shall do them harm, none. none
 drum. beat for joy, my merry men, the drum beat. beat

Ellen. **A**

tr. Sol - diers, at - tend, at - tend!
 e'er it be.
 shall do harm. Attend, attend!
 for joy. beat. Attend, attend!

A

My fa - ther was the sol - diers friend,

cheered him in camp, in marches led,

pp

and with him in the battle bled, not from the

p

valiant or the strong should exiles daughter

B John of Brent.

suffer wrong. An out-lawschild art thou? poor

f *p*

maid! an out-law I by forest laws,

f

and merry Need-wood knows the cause; Hear me, my

mates. upon the floor my halberd lies. who steps it o'er to do the maid in-jurious

part. my shaft shall quiver in his heart. You all

know John of Brent? E-nough. I crave an audience of the

king. be-hold, to back my suit— a ring.

The ro-yal pledge of grateful claims giv- en by the

cresc.

John of Brent.

monarch to Fitz : James. This signet ring our duties own, - oh pardon, if to

p *f*

worth unknown, in semblance mean ob- -scurely veiled. la - - dy, in aught

p

Ellen.

my fol - ly failed. The king shall know what sui - tor waits. My slen - der

cre

purse, let it be shared a-mong the soldiers of the guard, - among the guard. - scen - - do

f

Allegro.

Thanks for the guerdon, ever the bur - den this of our song shall be.

Thanks for the guerdon, ever the bur - den this of our song shall

Allegro.

be, while the bright trea - sure brings us new pleasure, thanks shall be

while the bright

be, while the bright trea - sure brings us new pleasure, thanks shall be

Let me with thanks, 'tis all I

The va - - cant purse shall be

paid to thee.

paid to thee.

D

p

p

may thy rug-ged cour
my share, which in my bar-ret cap

te-sy re-pay.
I'll bear.

Thanks for the guerdon, ever the bur-den, this
Thanks for the guerdon, ever the bur-den, this of our

of our song shall be, while the bright trea-sure brings us new
song shall be, while the bright trea-sure brings us new

cour te - sy re - pay, ah! The va - cant
 pleasure, thanks be - paid to thee, thanks, thanks,
 pleasure, thanks be - paid to thee, thanks, thanks,
 ah! ah! let me re - pay, ah!
 purse shall be my share, which in my cap I'll bear, the va - cant
 thanks, thanks, thanks, thanks, thanks, thanks, thanks, thanks,
 thanks, thanks, thanks, thanks, thanks, thanks, thanks, thanks,
 cresc. f dim. p
 ah! ah! ah!
 purse shall be my share, which in my barret cap I'll bear,
 thanks, thanks, thanks, this the bur - den of our song shall be,
 thanks, thanks, thanks, this the bur - den of our song shall be,
 cresc. f

ah! ah!

I'll bear, I'll bear,

thanks to thee, thanks to thee,

thanks to thee. thanks to thee,

p *f* *p* *f*

let me with thanks re - pay!

the va - cant purse in my cap I'll bear.

ev - er the bur - den of our song shall be!

ev - er the bur - den of our song shall be!

p *p* *Red.*

Nº 21. Lay of the imprisoned Huntsman. (Malcolm.)

Larghetto.

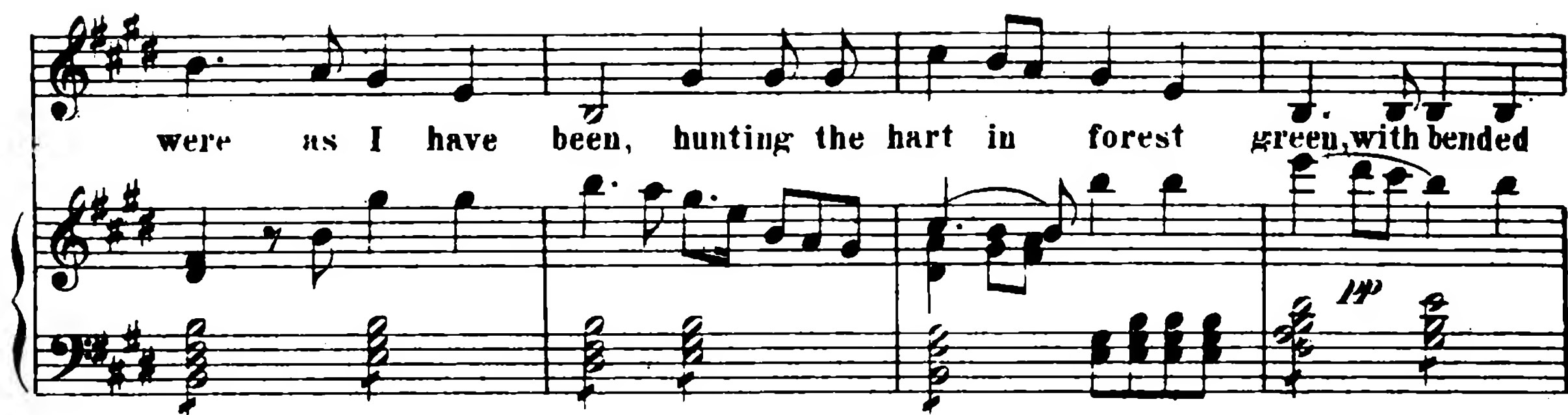
Piano introduction in E-flat major, 6/8 time. The music features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Larghetto'. The introduction ends with a piano (pp) dynamic marking.

Malcolm.

Vocal and piano accompaniment for the first line of the song. The vocal line is in E-flat major, 6/8 time. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Larghetto'. The lyrics are: "My hawk is tired of perch and hood, my i - dle".

Vocal and piano accompaniment for the second line of the song. The vocal line is in E-flat major, 6/8 time. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Larghetto'. The lyrics are: "greyhound loathes his food my horse is wea - ry of his".

Vocal and piano accompaniment for the third line of the song. The vocal line is in E-flat major, 6/8 time. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Larghetto'. The lyrics are: "stall, and I _____ am sick of cap - tive thrall. I wish I".



were as I have been, hunting the hart in forest green, with bended

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are written below the vocal line.



bow and bloodhound free

This system continues the musical piece. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are written below the vocal line.



for that's the life is meet for me oh! that's the life is meet for

This system continues the musical piece. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are written below the vocal line.



B
me! No

This system begins with a section marker 'B'. The piano accompaniment includes triplet markings over eighth notes in the right hand. The lyrics are written below the vocal line.



more at dawning morn I rise to sun myself in El - len's

This system continues the musical piece. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are written below the vocal line.

eyes. Drive the fleet deer the forest through, and home -

ward wend with e - v'ning dew. A blithsome wel - come blithely

meet, and lay my tro - phies at her feet, while fled the

eve on wing of glee; - that life is

lost to love and me, that life is lost to love and

D

me.

First system of a musical score. It features a vocal line with a single note and the lyrics "me." and a piano accompaniment. The piano part has a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff has a more active line with eighth and sixteenth notes. The key signature has four flats, and the time signature is 4/4.

Second system of the musical score. The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with eighth notes and chords, while the bass staff has a more active line with eighth and sixteenth notes. The key signature has four flats, and the time signature is 4/4. Dynamics markings *f*, *p*, and *pp* are present.

Third system of the musical score. The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with eighth notes and chords, while the bass staff has a more active line with eighth and sixteenth notes. The key signature has four flats, and the time signature is 4/4. A dynamic marking *f* is present.

Fourth system of the musical score. The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with eighth notes and chords, while the bass staff has a more active line with eighth and sixteenth notes. The key signature has four flats, and the time signature is 4/4. A dynamic marking *p* is present.

Fifth system of the musical score. The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with eighth notes and chords, while the bass staff has a more active line with eighth and sixteenth notes. The key signature has four flats, and the time signature is 4/4.

No 22. Dialogue.

Ellen, Malcolm, Fitz James and Douglas with Chorus.

Allegro.



Sopr.
Here all is brilliant, all is light, a thronging scene of fi - gures

All.
Here all is brilliant, all is light, a thronging scene of fi - gures

Ten.
Here all is brilliant, all is light, a thronging scene of fi - gures

Bass.
Here all is brilliant, here all is light, a thronging scene of figures

Four vocal staves with lyrics. The Soprano, Alto, and Tenor parts have identical lyrics, while the Bass part has a slightly different phrasing. The music is in 4/4 time and G major.

bright, as when the set - ting sun has giv - en ten thousand

bright, as when the setting sun has giv - en ten thousand

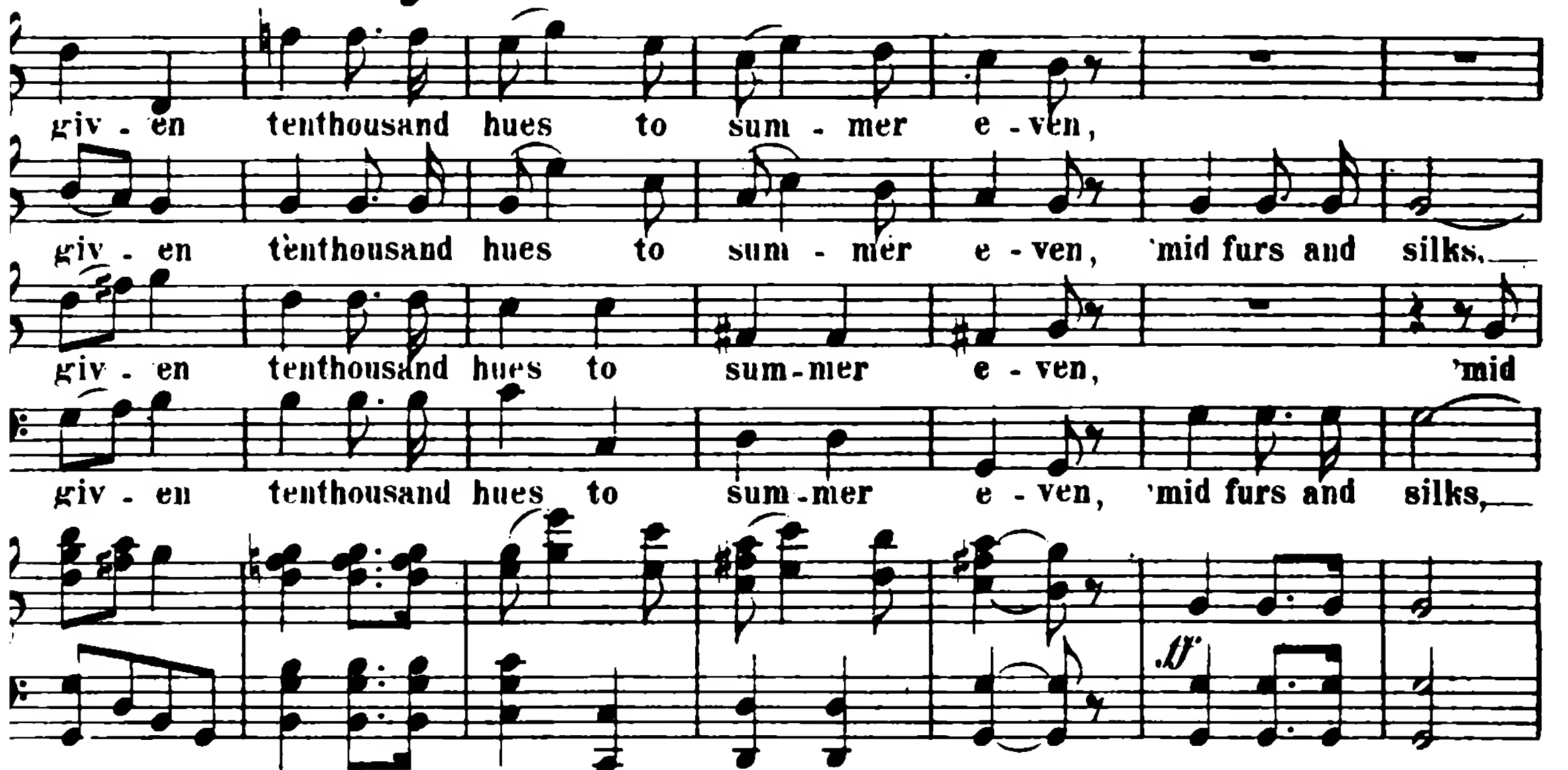
bright, as when the set - ting sun has giv - en ten thousand

bright, as when the setting sun has giv - en ten thousand

Four vocal staves with lyrics. The Soprano, Alto, and Tenor parts have identical lyrics, while the Bass part has a slightly different phrasing. The music is in 4/4 time and G major.



hues to sum - mer e - ven, as when the setting sun has
hues to sum - mer e - ven, as when the set - - ting sun has
hues to sum - mer e - ven, as when the setting sun has
hues to sum - mer e - ven, as when the set - - ting sun has



giv - en tenthousand hues to sum - mer e - ven,
giv - en tenthousand hues to sum - mer e - ven, 'mid furs and silks,
giv - en tenthousand hues to sum - mer e - ven, 'mid
giv - en tenthousand hues to sum - mer e - ven, 'mid furs and silks,



'mid furs and silks and jew - - els sheen, the
'mid furs and silks,
furs and silks and jew - - els sheen, 'mid furs and jew - - els
mid furs and silks.



7 7 7 7

cen - - - tre of the glitt' - ring ring, marked by his garb of
 sheen, the cen - - - tre of the ring, marked by his garb of
 marked by his garb of

Lin - coln green, stands Snow - don's knight
 Lin - coln green, stands Snow - don's knight
 Lin - coln green, stands Snow - don's knight
 Lin - coln green, stands Snow - don's knight

A Fitz-James.
 and Scot - - - land's king. Yes, fair, the wand'ring poor Fitz James the
 and Scot - - - land's king.
 and Scot - - - land's king.
 and Scot - - - land's king.

fe - alty of Scot - land claims, to him, to him thy

woes thy wish - es

cresc. *p*

bring.
Ten. Soprani.
What seeks fair El - len of the king? What seeks fair El - len of the king?

Bass. Alto.
What seeks fair El - len of the king? What seeks fair El - len of the king?

Ellen.
I plead for Doug - las!

Fitz-James.
Yes - ter e - ven his prince and he have

Douglas.
Yes - ter e - ven his prince and he have

much _____ for giv. . . . en,

much _____ for giv. . . . en,

CORO. Brave Both-well's Lord hence-forth we

Brave Both-well's Lord hence-forth we

Brave Both-well's Lord hence-forth we

Brave Both-well's Lord hence-forth we

Fitz James. **B**

Still is there one,
own the friend and bulwark of the throne.
own the friend and bulwark of the throne.
own the friend and bulwark of the throne.
own the friend and bulwark of the throne.

B

p

still is there one, is there one for whom you sue?

Ellen.

Ellen.

I — crave the grace of Rod — 'rick Dhu.

His doom rests

CORO.

His doom rests

His doom rests

His doom rests

cresc. *p* *sf* *p*

Fitz James.

Fitz James. **C**

cresc. Hast thou no other boon, no other boon to
with the King of kings. —
cresc. with the King of kings. —
cresc. with the King of kings. —
cresc. with the King of kings. —
cresc. with the King of kings. —

C

crave? no other captive friend to save? Fa - ther be - lo - ved, wilt

thou not speak the suit that stains my burn - ing

Malcolm.

cheek? Nor he, nor she my par - don sues.

Then
Malcolm, for thee no sup - pliant sues, from thee may jus - tice claim her dues.
Malcolm, for thee no suppliant sues, from thee may jus - tice claim her dues.
Malcolm, for thee no suppliant sues, from thee may jus - tice claim her dues.
Malcolm, for thee no suppliant sues, from thee may jus - tice claim her dues.

D

come, stern jus - tice, claim thy dues!
Fitz James.

Thou, nur - tured

fp

un - der-neath our smile, hast paid our care

by treachrous wile, dis - hon' - ring thus thy loy - al

name. Will no fond plea a - vert his blame?

CORO. Will no fond plea a - vert his blame?

Will no fond plea a - vert his blame?

Will no fond plea a - vert his blame?

pp

Fitz James.

Fet - ters and war - der

for the Græme! —

Fetters and war - der, fetters and

Fetters and war - der, fetters and

Fetters and war - der, fetters and

Fetters and war - der, fetters and

cresc.

war - der, fet - ters and war - der for the Græme!

cresc.

war - der, fet - ters and war - der for the Græme!

cresc.

war - der, fet - ters and war - der for the Græme!

cresc.

war - der, fet - ters and war - der for the Græme!

cresc.

sf

attacca

No 23. Quartett.

Con moto animato.

Ellen.

O joy - - - ful day, that binds in

Malcolm.

O joy - - - ful day, that binds in

Fitz James.

O joy - ful day, that binds in

Douglas.

O joy - - - ful day, that binds in

Con moto animato.

lov - ing bonds our hearts for aye! O fu - - - ture

lov - ing bonds our hearts for aye! O fu - - - ture

lov - ing bonds their hearts for aye! O fu - ture bright, that

lov - ing bonds our hearts for aye! O fu - - - ture

bright, that breathes of home de-light and joys that stay: All

bright, that breathes of home de-light and joys that stay: All

breathes of home - de-light and joys that stay: All

bright, that breathes of home - de-light and joys that stay: All

wea - - - ry cares be - hind them

wea - - - ry, wea - ry cares be - hind them

wea - - - ry, wea - ry cares be - hind them

wea - - - ry, wea - ry cares be - hind them

fly they dream the bliss

fly they dream the bliss of heav'n the

fly they dream the bliss of heav'n the

fly they dream the bliss of heav'n the

of heav'n is nigh, o
 bliss of heav'n is nigh, joy-ful day, joy-ful day, joyful
 bliss of heav'n is nigh, joy-ful day, joy-ful day, joyful
 bliss of heav'n is nigh, o joyful day,

cresc.

joy-ful day, that binds in
 day, that binds our hearts for aye, o joy-ful day, that binds in
 day, that binds their hearts for aye, o joy-ful day, that binds in
 o joy-ful day, o joy-ful day, that binds in

f

lov-ing bonds our hearts for aye, o fu-ture bright, that breathes of
 lov-ing bonds our hearts for aye, o fu-ture bright, that breathes of
 lov-ing bonds their hearts for aye, o fu-ture bright, that breathes of
 lov-ing bonds their hearts for aye, o fu-ture bright, that breathes of

ff *dim.*

home de - light and joys that stay!

home de - light and joys that stay!

home de - light and joys that stay! joy-ful

home de - light and joys that stay!

joy-ful day! fu - - ture bright!

joy-ful day! fu - - ture bright:

day! fu - ture bright! joy - ful

joyful day! fu - - ture bright!

joy - ful joy - - ful day!

joy - ful joy - - ful day!

day joy - - - ful day!

joy - ful joy - - ful day!

No 24. After Song.

(Chorus.)

Andante mosso.

Piano introduction in B-flat major, 4/4 time. The music features a slow, flowing melody in the right hand and a more active, rhythmic bass line in the left hand. The tempo is marked 'Andante mosso'.

Sopr. Harp of the north resumeth wizard elm, the lay is ended, that we dared to

Alt. Harp of the north resumeth wizard elm, the lay is ended, that we dared to

Ten. Harp of the north resumeth wizard elm, the lay is ended, that we dared to

Bass. Harp of the north resumeth wizard elm, the lay is ended, that we dared to

The first system of the chorus features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts enter in sequence, each singing the same line of music. The piano accompaniment provides a harmonic foundation for the vocal lines.

p sing; who might not venture, who might not venture, who might not venture into fancy's

p sing; who might not venture, who might not venture, who might not venture into fancy's

p sing; who might not venture, who might not venture, who might not venture into fancy's

p sing; who might not venture, who might not venture, who might not venture into fancy's

The second system of the chorus continues the vocal and piano accompaniment. The vocal parts enter in sequence, each singing the same line of music. The piano accompaniment provides a harmonic foundation for the vocal lines.

realm, save in ac - cord with thine all honour'd string;

realm, save in ac - cord with thine all honour'd string;

realm, save in ac - cord with thine all honour'd string;

realm, save in ac - cord with thine all honour'd string;

p receeding now thy dying numbers ring *pp* fainter and fainter down the rugged

p receeding now thy dying numbers ring *pp* fainter and fainter down the rugged

p receeding now thy dying numbers ring *pp* fainter and fainter down the rugged

p receeding now thy dying numbers ring *pp* fainter and fainter down the rugged

dell, and now the mountain breezes scarcely bring a wandering witch note of the dis - tant

dell, and now the mountain breezes scarcely bring a wandering witch note of the dis - tant

dell, and now the mountain breezes scarcely bring a wandering witch note of the dis - tant

dell, and now the mountain breezes scarcely bring a wandering witch note of the dis - tant

sp

spell, and now 'tis si - lent all. *Enchantress*

spell, and now 'tis si - lent all. *Enchantress*

spell, and now 'tis si - lent all. *Enchantress*

spell, and now 'tis si - lent all. *Enchantress*

cresc. *pp*

fare thee well, *rit.* fare thee well, *a tempo* fare thee well, *cresc.*

fare thee well, *rit.* fare thee well, *a tempo* fare thee well, *cresc.*

fare thee well, *rit.* fare thee well, *a tempo* fare thee well, *cresc.*

fare thee well, *rit.* fare thee well, *a tempo* fare thee well, *cresc.*

fare thee well, *rit.* fare thee well, *a tempo* fare thee well, *cresc.*

fare thee well, *rit.* fare thee well, *a tempo* fare thee well, *cresc.*

fare thee well!

fare thee well!

fare thee well!

fare thee well!

f *ff*